

March 2, 1965

Mr. Wilbur H. Glover, Director
Shaker Community Inc.
Hancock, Massachusetts

Dear Mr. Glover:

I have just received a reply from Mrs. Sheeler to the effect that Mr. Sheeler has none of the photographs of Shaker material in his possession. However, Mrs. Sheeler, who was trained by him, has several excellent photographs of Shaker buildings and, if you are interested, I will arrange to have them sent here or to Hancock.

Won't you please let me know.

Sincerely yours,

SKH/ta

March 5, 1965

Mr. Ben Bascham
Department of Art History
Basson Hall
University of Wisconsin
Madison, Wisconsin 53706

Dear Mr. Bascham:

I am enclosing herewith a catalog of our 1963 exhibition of paintings in oil by John Marin.

For further information or assistance, I would suggest that you write to John Marin Jr. at 945 Fifth Avenue, New York City.

Sincerely yours,

Tracy Miller

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 2, 1965

Mr. Harry Lowe, Curator
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington 25, D. C.

Dear Harry:

We are busy filling in the many exhibition forms which you sent to us and I have made a date with Roselle for dinner here so that we may also include the insurance valuations, as I do not want to take it upon myself to determine the prices without her cooperation. However, I can promise that I will make every effort to keep them down so that your premiums will not cause an increase in the national tax rate.

Please don't be cross with me for withdrawing two of the paintings owned by the Gallery. I believe I mentioned that a Downtown Gallery exhibition has been scheduled for London and that all the paintings must be shipped before May 1st. In order to represent Stuart properly I will have to include POCHADE, 1958 as well as CONFIGURATION, 1946. The latter is so similar in context to the 1924 group that it certainly won't matter if this is removed - and you will have a good many of the large late paintings, several very much in the character of POCHADE, so that neither will be vital in the overall picture. In a few days - after talking with Lloyd - I will make some suggestions to replace a few of the others which have been withdrawn. Incidentally, Bill Lane is filling out the forms and you will receive everything you chose from his collection and no doubt by this time you have the forms from Lowenthal. I am still waiting to port on the Lowenthal refusals you have received, which will be available or by bullying the owners or a definitive reply.

Incidentally, are you planning to print the so-called "history of the object" in each instance? As you may recall, some of the paintings have been exhibited in a tremendous number of museums and it will be very costly to print these in detail, but I will be glad to cooperate with you by sending you this list a little later as it will be necessary to hire someone to do all that typing, which my staff can't handle together with all the other work we have on hand. Also, when I called two or three persons from whom I repurchased Davis paintings during these many years, they objected strenuously to the idea of having their names included for various reasons. How important is that detail? In addition, there are a number of instances where the previous owner is unknown and, as the auction houses refuse to supply such data to us, they might if you asked them directly. In any event, I will be glad to follow your wishes in the matter.

Sincerely yours,

EOH/tm

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February 24, 1965

Mr. Milton Lowenthal
11 Broadway
New York, New York 10004

Dear Mr. Lowenthal:

As you requested, I am listing below the current valuations for insurance on your paintings by Stuart Davis.

MELLOW PAD, 1945-51	42x26"	\$20,000.
REPORT FROM ROCKPORT, 1940	30x24"	15,000.
PAD #4, 1947	18x14"	5,000.
ARBORETUM BY FLASHBULB, 1942	36x18"	15,000.

Sincerely yours,

EGH/tm

March 5, 1965

Miss Emily Farnham
1108 South Overlook Drive
Greenville, North Carolina

Dear Miss Farnham:

Thank you for your letter and the kind words about Mrs. Halpert's gift to the Corcoran Gallery.

Much as we would like to help you with your article on Charles Demuth, we have no photographs available. I am sorry and wish you well with the project.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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IRMEJA LINENKAMP

WÜNDEN
HARTNABER STR. 101
TELEFON 43 88 01

2091 Street St 8

I am returning the Photo -
graphs to you, except one
which you would like to have
reproduced. I have sent
it to you by mail now.
Thank you very much for
sending the photographs.
I have been waiting for
your correspondence and am
glad to hear from you.
Very sincerely yours

Dear Sir "Irmeja Linenkamp"
I have been waiting for
your letter. I am glad to
hear from you. I have
been waiting for your
letter. I am glad to hear
from you. I have been
waiting for your letter. I
am glad to hear from you.
Very sincerely yours

Bernice Greeley
339 East 94th Street
New York 28, New York
Tel: 289-6304

Height: 5' 7"
Weight: 145 lbs.
Birth: 3/19/42
Status: Married

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Education

S.J. Tilden High School - Academic Diploma - 1959
Elective Major - Art
Elective Minor - Typing
Brooklyn College - Liberal Arts - '59-'61
School of Visual Arts - Fine Arts (painting, history, sculpture) - 1961-1963

Awards

Exhibited, Annual Exhibition of S.V.A. -
'62 - Honorable Mention
'63 - 2nd Prize
Prize drawing in International Art School and Museum Tour.

Business Experience

Executive Receptionist - The Repertory Theatre
Feb. 1964 - Mar. 1965 of Lincoln Center
165 West 46th St., N.Y.C.

Duties

Under direction of Robert Whitehead and Elia Kazan, acted as Front Desk Receptionist; operated P.B.X.; Assistant to Terry Fay - Casting Dir.; assisted scheduling of Rep. Theatre Auditions.

Fashion Stylist - Becker Studios
275 Seventh Avenue

Duties

Assisted photographer with props, posing, etc.; assisted dressing of the models.

Receptionist, typist - Field Enterprises Ed. Corp.
11 West 42nd Street

Duties

Under supervision of Mr. Read R. Bang, Acted as Front Desk Receptionist in educational publishing firm; operated monitor board; typist.

Business References

Mr. Robert Whitehead - Producer
165 West 46th Street, Penthouse
Pl7-5100

Mr. Harold Clurman - Art & Theatre Critic, Director
The Osborn
205 West 57th Street, N.Y.C.

Mr. James Casey - Personnel Dir., Lincoln Center
140 West 65th Street, N.Y.C.

Personal Reference

Mr. Peter Heineman - Painter, Teacher
15 East 10th Street, N.Y.C.

February 23, 1965

Miss Eva Lee
Eva Lee Gallery Inc.
450 Great Neck Road
Great Neck, L.I., New York

Dear Miss Lee:

Is my face red! I owe you an apology and here it is.

An ex-employee filed the Hartley prints in some extraordinary spot and we have just discovered them, together with your previous letter.

Much as I would like to keep these prints, I find that by adding even a small profit it would be difficult to place this set. However, if you will allow me about two weeks, I will check with several clients to ascertain whether there is a specific interest in such an acquisition. If you prefer to have these returned, I will send them to you express prepaid the moment I get word from you. Do let me know - and please forgive me.

Sincerely yours,

EGH/tm

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CURRENT INSURANCE VALUATIONS

for Milwaukee Art Center

STUART DAVIS

STUDY FOR PORTRAIT 43 1958
oil 12" h. x 16"

\$4500.

STUART DAVIS

PARK ROW 1953
gouache 6 1/2" x 8"

Exhibited: Davis Retrospective

Walker Art Center 3-5/57

Des Moines Art Cent. 6/57

San Francisco Mus. 8-9/57

Whitney Museum 10-11/57

Milwaukee Art Center-
"10 Americans" 9-11/61

\$1500.

CHARLES DEMUTH

BEACH SCENE 1934
pens. & w.c. 8 1/2" x 10 1/2"

Exhibited: Demuth Exhibition,
Downtown Gallery

5-6/58

Ogunquit Museum 6-9/59

Milwaukee Art Center-
"Milwaukee Collects" Fall '64

Reproduced: Arts Magazine -

"Milwaukee Collects" Nov. '64

\$4000.

JOHN MARIN

INCOMING SOUTHWESTER, CAPE SPIT, ME.

1952

watercolor 14 1/2" h. x 19 1/4" w.

\$5000.

Date

Edith O. Halpert, Director

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UNIVERSITY OF WISCONSIN • MADISON

Gallery Committee
March 6, 1965

The Downtown Gallery
Edith Gregor Halpert, Director
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

Some months ago, our exhibition's chairman wrote Mr. Shahn inquiring whether or not it would be possible to have an exhibition of his work here at the University of Wisconsin. He referred our letter to you.

The Gallery committee is presently planning exhibitions for the 1965-66 school term and would like very much to include an exhibit of Mr. Shahn's drawings and serigraphs. Now that some of the European exhibitions are ended, are enough prints available for such an exhibition at the university?

Also--since we are continually scouting for exhibits, do you plan shows of other artists represented in your gallery, Spencer and Weber for example? If so, would you send information on these exhibits.

Sincerely,

Gary Bergel
Gallery Committee

March 4, 1965

Mr. Otto Karl Bach, Director
The Denver Art Museum
West 14th Avenue and Acoma Street
Denver, Colorado 80204

Dear Mr. Bach:

Mrs. Halpert has been away on several trips and has just seen your letter of February 13th.

If it is not too late, she will be happy to send three paintings and one sculpture to your "Collectors' Choice" exhibition. Upon word from you that we are still in time, we will send photographs and pertinent data.

Won't you let us know?

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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DAVID WORKMAN
180 EAST END AVENUE
NEW YORK, N. Y.


March 3, 1965

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I understand your position completely but for many
personal reasons I would prefer not to take the
Hartley at this time.

Sincerely yours,


David Workman

DW:hm

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

NIHONBASHI GALLERY



1-2-CHOME NIHONBASHI-TORI CHUO-KU TOKYO JAPAN
DIRECTOR T. KOJIMA TEL 1271 5995 8626

March 5 1965

Miss Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert

Your letter of February 24 addressed to Mr. Sherman was called to my attention.

It is our great pleasure that you are sending an excellent selection of drawing covering a considerable period of time and a very ample group of lithographs in addition to three or four oils which Mrs. Kuniyoshi most kindly removed from her collection for the exhibition purpose in Tokyo.

With regard to the shipment of the above works, we already teletyped to Mr. Konishi, Nippon Express Co., New York this morning so that he could send them to us by airfreight. By the time you receive this letter, you must have already talked to him over this matter.

In order to make this exhibition successful, we are making a good preparation for it. Obtaining every possible materials for the catalogs or taking nice color photographs, etc....

We appreciate you very much if you could send us several catalogs and publicity releases as you said in your previous letter.

Taking a necessary importing procedure, we need a specified list of the works indicating the kinds (drawing, lithograph, or oils), title of the works, net prices and as this procedure must be carried out in no time, please send a copy at your earliest convenience.

The same time when you hand down all works to Nippon Express, please send us 4 copies of original invoices on which you put your own signatures. These are required when the works are getting out of the customs office here in Tokyo. These invoices must show the markings, itemized contents and true commercial value of the contents of the shipment. In addition to the Airwaybill and commercial invoice, we need "A declaration of Originality" signed by the shipper (Miss Halpert).

At any rate, please do send us an itemized list of all works you are sending, in advance.

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

March 11, 1965

Mr. Joe Mayer
Comet Ray Letter Service
220 East 23rd Street
New York, New York 10010

Dear Mr. Mayer:

Would you please change the following Customer stencil right away:

✓ Dr. & Mrs. Milton Kramer
1172 Park Ave.
New York, N.Y.

to

✓ Mrs. Milton Kramer
1172 Park Ave.
New York, N.Y. 10028

Also please REMOVE the following:

✓ Mr. John S. Newberry Jr.
Apt. 7A - Carlton House
680 Madison Ave.
New York, N.Y.

✓ Mr. David Aronson, Chairman
Boston Univ., School of Fine
857 Commonwealth Ave. Appl. Arts
Boston 15, Mass.

✓ Mr. & Mrs. Frank Lichtenstein
130 East Lynwood
San Antonio, Texas

✓ Mrs. Yoland D. Markson
1017 N. Crescent Dr.
Beverly Hills, Calif.

✓ Mr. Louis C. Jones, Dir.
N. Y. State Historical Society
Cooperstown, N. Y.

Many thanks for your attention.

Sincerely yours,

Tracy Miller
Tracy Miller

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NORFOLK MUSEUM
OF ARTS AND SCIENCES

February 18, 1965

Dear Mrs. Halpert,

Thank you so much for your nice letter of the 12th. We will most certainly send you notice of our next American Drawing Biennial. I appreciated so much your taking time out to write and thank us for our catalogue.

My very best to you.

Yours sincerely,

Henry B. Caldwell
L.B.

Henry B. Caldwell
Director

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dictated, but signed in Mr. Caldwell's absence

February 20, 1965

Mr. Bertram M. Linder
Hickory Hill Farm
Dalton, Pennsylvania

Dear Mr. Linder:

As you requested, I am listing below the current valuation for insurance purposes of your oil by John Marin.

MOVEMENT IN RED, COBALT, GREEN, BLUE AND UMBER, 1950 \$11,000

Sincerely yours,

BCH/tm

MISS EMILY FARNHAM
1108 SOUTH OVERLOOK DRIVE
GREENVILLE, NORTH CAROLINA

MRS. EDITH GREGOR HALPERT
DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, N.Y.

Dear MRS. HALPERT:

In connection with an article on Charles Demuth which I
am preparing for publication, will you please send me
the following photographs of this artist's works:

Number of shiny prints desired 2 OF EACH

Title of work ARCHITECTURE #2. c. 1917.

Size and medium WATERCOLOR, 9 1/2 X 13 1/2 IN.

Date and signature UNSIGNED & UNDATED.

Please bill me for the photograph(s) at the above address.

ALSO:

WHITE ARCHITECTURE. 1917.
WATERCOLOR, 18 X 11 1/2 IN.
SIGNED & DATED IN L.L.:
C. DEMUTH - 1917 -

Very truly yours,

Emily Farnham
Emily Farnham, Ph.D.
Associate Professor
School of Art
East Carolina College

Date MARCH 2, 1965

P.S. - what you are
planning to do for American art
in connection with the Corcoran
is wonderful. E.F.

AFR

March 2, 1965

Mr. Fritz Krieger
480 Sidemac Avenue
Wyckoff, New Jersey

Dear Mr. Krieger:

Thank you for your letter.

The pen drawing with pin pricking to which you refer in your letter of February 25th was in my private collection and several years ago I sent this together with several other outstanding examples of American Folk Art to the Boston Museum, which has a gas chamber for restoring drawings, prints and paintings which are foxed. All the others returned to me in beautiful condition with all the discoloration removed, but unfortunately the portrait did not survive this process and was completely demolished.

We have other steel pen drawings in our collection, but frankly nothing as outstanding as this example. When you are next in New York, I will be very glad to show you what we still have available.

Sincerely yours,

EGB/ta

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LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK C. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
FREDERICK M. MINTZ
RONALD GREENBERG
PAUL S. MILLER

698 MADISON AVENUE
NEW YORK, N. Y. 10022
PLAZA 9-2700

March 5, 1965

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N. Y.

Re: 32 East 51st Street

Dear Mrs. Halpert:

The payments heretofore held by John T. McCormick, Jr., the attorney for the Archdiocese and by this firm in escrow to cover the charge for use and occupancy by you of the space in the above building have been turned over to John J. Reynolds Management Co. The said escrow covered the period through January 10, 1965.

Mr. McCormick has written to us requesting that a check be submitted to him in the sum of \$4600.00 to cover the period from January 11, 1965 to and including March 31, 1965. Would you please therefore send us your check in said amount payable to John T. McCormick, Jr. in said amount so that we can send same on to him.

Very truly yours,

Jack Friedman

JGF:dg

cc: Mr. Sherman Goldberg
Hoffberg & Oberfest
475 Fifth Avenue
New York, N. Y.

*Check
mailed*

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*Just mail catalog - not publicity -
tell him to get in touch w/ J.M. Jr.*

The Department of Art History

BASCOM HALL

THE UNIVERSITY OF WISCONSIN, MADISON

53706

February 23, 1965

Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Sir:

In preparation for a master's thesis, I am presently researching material on John Marin's Weehawken Sequence of 1903-04.

Would you please inform me of the availability and charges of photographs or slides of this series, any unpublished material you might have concerning the paintings, and a catalogue of the exhibit of the Weehawken Sequence held at your gallery in 1963.

Any help you may be able to give concerning the collection of material on the Sequence will be appreciated.

Sincerely,

Ren Bassham

Ren Bassham

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CIG

~~PROOF~~

2/27/65

W. H.

Mr & Mrs Ferguson / 7 Meadow Rd
Hartford, CT

Interested in King Yu Ho

#101 "Conversation" 1961

\$600.

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Are you planning to be in New York at any time in the near future. I should love to see you. Meanwhile, do write and let me know how you are, Marie, Bill, etc.

Love,

RM/JS

February 26, 1963

Mr. Clarence G. Koepke
Assistant to the Chairman
of the Board
H. J. Heinz Company
Pittsburgh, Pennsylvania

Dear Mr. Koepke:

Thank you for your letter of January 29 in reply to our request to borrow the Heinz Company's mural by Stuart Davis for our Memorial Exhibition. I hope you will accept my apologies for the delay in answering.

I was under the impression your Stuart Davis mural was constructed in three equal sections and that these panels could be removed. Now that I fully understand the circumstances I would not ask that such major architectural alterations be made. However, we do regret very much that this important work cannot be included in the exhibition.

I wish to accept your kind offer of a color photograph of the mural. Because of its significance, we are tentatively planning to include a photograph of it in the exhibition, if you will permit this. Should you agree, I would appreciate your notifying me of the exact wording in which we could credit ownership of the mural.

Sincerely yours,

David W. Scott
Director

HLWE:ab

cc: Mrs. Halpert
Davis Exh. file
Reading file

THE PRESS CLIPPING SERVICE

LUCE-ROMEIKE

TEL. BARCLAY 7-8215
ROOM 1108
38 CORTLANDT STREET
NEW YORK 7, NEW YORK

Mrs. Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York, New York 10022

February 26, 1965

RE: T.79

Dear Mrs. Halpert:

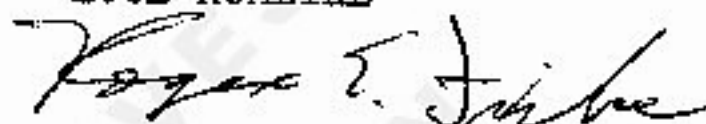
We are sorry to note that we have heard nothing further from you in connection with the past due amount on your account of \$ **81.89**

Normally it would be necessary to discontinue an account this far in arrears but we can't help but feel that there must be some logical explanation in this case.

We now must request that it receive your attention within the next ten days.

Sincerely,

LUCE-ROMEIKE



Roger E. Fricke
Controller

REF/gp



PRESS
CLIPPINGS

NEW YORK
CHICAGO
LOS ANGELES

Price to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 20, 1965

Miss Ruby B. Hoxsey
Webster Division
McGraw-Hill Book Company
1156 Reso Avenue
St. Louis, Missouri 63126

Dear Miss Hoxsey:

With regard to the paintings by Jacob Lawrence which you wish to reproduce, may I suggest that you contact Mr. Lawrence's dealer, Terry Dintenfass at the Dintenfass Gallery, 18 East 67th Street, New York City. I'm sure that she will be able to help you.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

Mr. James A. Michener

-2-

March 8, 1965

On page 12 of the Introduction to the Sheeler Retrospective, which I put together in 1961, you will find a brief reference to the working method that accounts for the small works whose photographs I send you.

I still look back with great pleasure to our day in New York in January. I thank you for the check for travel expenses. Perhaps when Museum duties bring me to New York, we can renew the experience?

KC Rowland tells me his pictures are back at his studio. I am still so miffed about his treatment of your offer to buy the T Square still-life, that I can hardly find interest to go and visit him again. However, if you wish me to, and give me a ^{purchase} budget, I will do so.

Every good wish to you and to Mari.

Cordially,



Richard Hirsch
Director

RH:ofp

Enc: Photos
Retrospective

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February 20, 1965

Miss Tseng Yu Ho
Art Department
University of Hawaii
Honolulu, Hawaii

Dear Miss Ho:

The Burpee Art Museum invites you as the one artist to represent your state in our first national invitational art exhibit. Our purpose is to prove what excellent art is being created in each one of the United States. The exhibition will open in October, 1965 and will include 50 artists now living in each of 50 states, with at least one purchase prize of \$1,000.00 and ten \$200.00 awards.

The Jury of Awards for the exhibition is composed of John I. H. Bauer, Associate Director Whitney Museum of American Art, New York City; Joseph Shapiro, art collector, President of the Society for Contemporary American Art, The Art Institute, Chicago; Frank Seiberling, author, educator and head of the Department of Art, State University of Iowa, Iowa City, Iowa.

You are asked to send three 35mm color slides of three of your paintings so that our Jury of Selection may decide which of the works we would like for the exhibition. Size of paintings is limited. (See attached calendar and regulations list.)

This is not a competitive exhibition. Once you accept our invitation, we will plan on your representing your state.

Catalogues will be sent to all leading art periodicals, national magazines and museums. Press releases on the selection of each artist will be sent to all leading newspapers in his state. If you have the names of certain writers in your state to whom you would like the publicity sent, please advise us.

We are most anxious to hear from you immediately because if you find you cannot accept, naturally we will wish to invite another artist from your state. As soon as we hear from you, we will send a confirmation.

It is our earnest hope you will accept. We believe the aim of the exhibition is worthy and will make a valuable contribution. The list of artists being invited is a result of much research and knowledgeable opinion so you are assured your painting will be exhibited with others of high caliber.

Sincerely,

Patricia M. Sneed

Patricia M. Sneed,
President

Richard Paulin

Richard Paulin,
Director

Nadine Bell

Nadine Bell, Chairman of
Artists' Correspondence

SERVING
ROCKFORD
FOR
50 YEARS



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February 27, 1965

Mr. Tom L. Freudenheim
Associate Curator
The Jewish Museum
1109 Fifth Avenue
New York, New York 10028

Dear Mr. Freudenheim:

As we do not have a record of the Ben Shahn MARRIAGE CONTRACT (KETURAH), would you be good enough to send us a photograph of this painting, noting the medium, date and size. We will then be happy to furnish you with a valuation for insurance purposes.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

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mtl
val.
↓
7500.

February 23, 1965

Mr. Edmund E. Kuehn, Assistant Director
The Columbus Gallery of Fine Arts
Columbus, Ohio 43215

Dear Edmund:

Several days ago I had occasion to discuss the Davis estate with the widow's attorney and now am convinced that it will require several more months before the works of art are released for sale. All this seems strange to me, as the estate is very simple - a legal wife and a legal son. The effects comprise paintings, drawings and money. There is no real estate nor any other complexities. However, the attorney convinced me that it always takes an inordinate amount of time.

Meanwhile, it occurred to me that you might start with Max Weber, whose widow released some outstanding paintings in various media, which he had been hoarding throughout the years. We now have a splendid selection and before I start sending a number of these to London, where an exhibition of The Downtown Gallery artists will be held this summer, I should very much like to show you what we have. I promised to attend to the shipment before May 1st. Perhaps you can manage to come in during March or early April. It will be so nice to see you again.

Sincerely yours,

EGH/tm



NATIONAL GALLERY OF ART
WASHINGTON, D. C. 20565

TELEPHONE: REPUBLIC 7-9115
CABLE ADDRESS: NATGAL

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March 8, 1965

Dear Mrs. Halpert:

Many thanks for your nice letter of February 23. We have been very short-staffed recently or I should have answered sooner. My apologies, in any event.

The information you sent has proven most helpful and makes our catalogue note that much more informative and accurate. Many thanks.

Will you also please thank your secretary for sending me other data.

Sincerely,

William P. Campbell
Acting Chief Curator

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

WASHINGTON UNIVERSITY



ST. LOUIS, MISSOURI 63120

DEPARTMENT OF
ART AND ARCHAEOLOGY
STEINBERG HALL

March 9, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

As you may know, I am in the process of cataloguing the Washington University collections. We have in our collection a lithograph by Ben Shahn of a "Policeman Singing from a Sheet Music of Silent Night." Could you write me the date of this line-lithograph and whether it belongs to any series? Any references and publication notations would also be appreciated.

Thanking you, I am

Yours sincerely,

Bill

William N. Eisenrath, Jr.
Curator of the Collections
Assistant Professor,
History of Art

WNE:hj

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February 23, 1965

Mr. William Campbell
National Gallery of Art
Sixth and Constitution Avenue
Washington 25, D. C.

Dear Mr. Campbell:

Please forgive me for being so slow in my reply, but the old records are packed away and have been for some time and it was not until several days ago that I located the material. However, most of the information was contained in my March 25, 1961 letter, a copy of which was mailed to you about a week ago. I did locate some correspondence and find that William J. Hughes (the son) did reside in Washington. Furthermore, the father had a close association with Harnett who, together with William Blumly evidently made some designs for silver engravings to be used by Hughes in his business. The clipping book I referred to in a previous letter contains "impressions" from silverware engravings, dated and signed in several instances by Harnett. The name Hughes appears at the top of the page.

I trust this information will be useful to you.

Sincerely yours,

EGH/tm

Mr. Joseph Allen Patterson
Page Four

In any event, this entire field is one in which your museum and our dealers have a common interest for promoting the cultural life of our nation. We feel that everything should and must be done to perpetuate the tradition of encouraging the donations to museums. We believe it to be of vital importance that a committee of your Association and a committee of ours meet promptly to discuss the situation and to consider the suggestions we have made above and such other suggestions as might emerge from a discussion.

If this thought appeals to you and your Board and if you are prepared to appoint a committee, I will do likewise and arrange for the two committees to meet.

Sincerely yours,

Alexandre P. Rosenberg
President

APR:j1

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F Eght. Appr

3/5/65

Miss Grace Mayer of MOMA called.

Mrs. Steichen wants to loan the

Albany Institute of History & Art

Sheeler:

"Interior with Stove" 1932 (21x28)

and wonders what insurance valuation

to put on the piece.

\$ 5000.-

ng.

Called & sold

3/6/65

ng.

RUHRFESTSPIELE RECKLINGHAUSEN

GmbH Gesellchafter Deutscher Gewerkschaftsbund und Stadt Recklinghausen



Bildende Kunst

495 Recklinghausen, 5.3.1965
Ruhrfestspiele 20011 u. 2.3515

Downtown Gallery
Edith Gregor Halpert, Director
32 East 51 Street
New York 22 /U.S.A.

Dear Sir,

For nearly twenty years, the Ruhr Festival has taken place annually in Recklinghausen. This Festival comprises not only dramatic productions by the most well-known German speaking theatre companies, but also concerts and a large exhibition. The Festival is visited by many thousands of people annually. It is mainly intended for the working population of the industrial Ruhr area. In addition, many people who are interested in art and drama come from the whole of Germany and neighbouring states. The subject of the exhibition for the Ruhr Festival 1965 is:-

S I G N A L S - Manifestoes . Protests in the 20th century. You may see how we imagine this exhibition by reading the enclosed information sheet. We know that this exhibition can only then succeed if we can count on the cooperation of the museums and the private collections we approach. There are some pictures which make our exhibition subject expressively manifest, and are therefore most important for our purpose. In the collections over which you have custody is the picture by Ben Shan: "The Lucky Dragon". This painting would indeed be an excellent contribution to the subject of our exhibition, as it was particularly in this series that Ben Shan erected warning placards which can hardly be equalled in intensity by anything else to be found in the formative art of our time. This unhappy sailor is such a symbol of our atomic age that such a picture should not really be left out of our exhibition. You will appreciate that this picture on loan to Recklinghausen.

Vorsitzender des Aufsichtsrats: Bernhard Tacke, Düsseldorf, und Josef Legeland, Recklinghausen
Geschäftsführer: Otto Hurrenmeister und Ernst-Eberhard Morath

Konten: Städtische Sparkasse Recklinghausen, Bank für Gemeinwirtschaft AG Bochum, Commerzbank AG Recklinghausen

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MUSEUM OF FINE ARTS
BOSTON 15, MASSACHUSETTS
DEPARTMENT OF PRINTS

March 11, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert,

We are very pleased that yesterday the Museum Committee voted to purchase your Sheeler painting, Red Against White. Would you now be kind enough to send a bill to this Department, and better yet come to see us one day.

Sincerely yours,

Eleanor H. Sayre

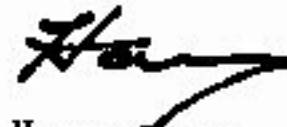
Eleanor Sayre
Assistant Curator

page two

The Museum of Modern Art has replied to our request to borrow from their collection and relative to Salt Shaker, they say we must apply to you for permission to borrow this painting. Could you help us expedite this matter by dropping a note to Dorothy Miller indicating your approval (I trust) of the loan?

I am still trying to find a free day to get up to New York so I continue to hope to see you soon.

Sincerely,



Harry Lowe
Curator of Exhibits

Enclosure: 43 loan forms in duplicate

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March 9, 1965

New York Times Sunday Magazine
Picture Desk, Miss Bachelor
229 West 43rd Street
New York, New York 10036

Dear Miss Bachelor:

With regard to your request to reproduce Charles Sheeler's UPPER DECK, you have our permission, with the credit line to read, "Courtesy of The Downtown Gallery".

It will also be necessary to secure the permission of the present owners of the painting, The Fogg Museum in Cambridge, Massachusetts.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

February 24, 1965

Mr. Theodore Kallek
Chairman of the Board
The Israel Museum
Jerusalem

Dear Mr. Kallek:

Thank you for your very kind letter and invitation.

I did hope to be with you and the many friends who will be present on the great occasion but unfortunately it will be impossible for me to get away at that time as I am moving the gallery to new quarters as of May 1st and will be tied down certainly through the month of June, supervising the new activities, etc. However, I plan to make a trip to Israel possibly the latter part of the summer if I manage to get completely organized. Also, I hope to make some contribution of American Art to The Israel Museum at some future time. Because I have committed myself to an enormous gift, comprising a large part of my private collection during this year, I have been advised that I may not make any further contributions of any kind for sometime to come but will manage in some way or another during 1966.

My very best wishes for the most successful opening of a great museum (all recent visitors to Israel have expressed extraordinary enthusiasm of what they had seen to date on the site).

Sincerely yours,

RKH/jg

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3707

March 9, 1965

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Mr. Schulman:

I hope you won't find this news too staggering, but your Aronson sculpture has finally arrived at the Gallery.

Would you be good enough to let me know whether you want this shipped to you or would prefer to wait until you are in New York and take it with you. At some point soon, I will have to send you a package via Railway Express, as I am sure you understand.

I will appreciate word from you. Best regards.

Sincerely yours,

Tracy Miller

Tracy Miller

Dear Tracy:

Please hold and I will pick up on my next visit.

Jack Schulman

EGH
F.Y.I.
TM

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Yale University Art Gallery

Andrew Carnduff Ritchie, Director

1111 Chapel Street

Box 2006, Yale Station

New Haven, Connecticut 06520

8 March 1965

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Please find enclosed copies of the pages
pertaining to John Storrs from the catalogue
of the Collection Société Anonyme. I hope
they will be a help to you.

I am looking forward to seeing you on
Thursday at 2:30.

Sincerely yours,

Robert Doty

Robert M. Doty
Assistant to the Director

RMD:ws

Enc.

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February 19, 1965

Mr. Donald Wise
45 East 51 Street
New York 22, New York

Dear Mr. Wise:

I am enclosing two copies of the Information Form from The Milwaukee Art Center which pertain to the Wheel of Fortune. Would you please fill out the necessary information and return one copy directly to The Milwaukee Art Center. I'm enclosing a stamped envelope for that purpose together with a letter from Mr. Atkinson which you may find of interest.

Thank you for your attention in this matter.

Sincerely,

Robert J. Grode

RJG:s

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GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 55.000 NF

36, AVENUE MATHIGNON
PARIS 8^e

Tél. : ÉLY. 29-16
R.C. DEINER 87410.000

Paris, 6th. March 1965.

Mrs. E. Halpert
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y..

Dear Mrs. Halpert,

Just a note to tell you that the
Bettner exhibition has now finished. It was a huge
success and I will give you all the details in
person.

I expect to arrive in New York on
the 17th. of March and I look forward with great
anticipation to seeing you again and renewing our
past conversations. I hope you are well and that
no new unforeseen difficulties have interfered with
your moving plans. I will be at the Blackstone
Hotel and will telephone you on my arrival but if
you have already moved kindly leave a message at
the above hotel.

With my kindest regards,

Sincerely Yours,

Mina Halpert
M. Griliches.

February 20, 1965

Mr. Joseph C. Sloane, Director
Oakland Art Center
University of North Carolina
Chapel Hill, North Carolina

Dear Mr. Sloane:

Thank you for your letter.

No, we did not send you a bill for the Arthur Dove, because to date we had no certification from you. However, we are now sending you three copies of the invoice, with one extra to serve as a receipt, so that you may retain all three for processing.

I am very pleased that you are adding an outstanding example of one of our most important American artists to your collection.

My best regards.

Sincerely yours,

EGM/tm

DR. IRVING LEVITT
2035 NORTH CAROLINA DRIVE
SOUTHFIELD, MICHIGAN 48078

2
writer shows no signs of
ever ending! But, even
hopeful, I do plan to get
there within the next 2 to 4
weeks. I'm hoping Shirley
will be able to make the trip
as well. As soon as my plans
are definite, I'll let you know.
Again, forgive my negligence.

Sincerely,
Dr.

February 24, 1965

Mr. Lawrence Fleischman
Detroit
Michigan

Dear Larry:

Between my real estate problems, working with architects and contractors, now that the lease has been signed, and lecture trips, I have been very much swamped about answering my mail, etc.

I do remember your telephone call regarding the Jack Levine painting which you wish to trade in to reduce your "balance due", which has been so long on our books.

I refer to my records and find that you paid \$2200. for The THUNDERBOLT CURTAIN. I am not up on the current prices but realize that the theme is not likely to be popular in relation to what Jack has painted subsequently. However, I would be willing to allow you \$5,000. with the hope of getting an increase on the price equivalent to our customary commission on sales made on objects consigned by collectors. Will you think about this and let me know shortly.

The next time you plan to be in New York, why don't you drop me a note in advance so that we can have a "get together" in this big city. My best regards to Barbara and you.

Sincerely yours,

mm/jk

DR. IRVING LEVITT
 2405 NORTH CAROLINA DRIVE
 SOUTHFIELD, MICHIGAN 48078

March 12, 1965

Dear Edith,

Please let me apologize for my
 inexcusable delay in replying to
 your notes. For one thing, I
 have been terribly busy, for
 another, not feeling up to par;
 and lastly, but perhaps most
 importantly, looking for some
 break in the weather so that
 I might pick the painting
 under my arm & set out for
 NYC. As of the moment, this

February 20, 1965

Mr. Samuel M. Green, Chairman
Department of Art
Davison Art Center
Wesleyan University
Middletown, Connecticut

Dear Mr. Green:

Thank you for writing to us for permission to reproduce Ben Shahn's JUMPING ROPE in your forthcoming book on American Art and Architecture.

You have such permission and our credit line should read "Courtesy of The Downtown Gallery".

Sincerely yours,

EOH/tm

February 24, 1963

Miss Shirley Nowarth
Exhibition Committee
Dickinson Student Organization
of Fine Arts
Dickinson College
Carlisle, Penna.

Dear Miss Nowarth:

Thank you for your letter.

As this is not a public institution we are not in a position to send out for any length of time an exhibition of paintings, sculptures, drawings, etc., although we do participate occasionally in a large exhibition to which we may send three or four works.

This gallery concentrates largely on the "old masters" in modern American Art and our supply is much too limited to cooperate in an extensive manner.

I am sure that some of the younger galleries will be delighted to work with you.

Sincerely yours,

RM/jk

ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

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ADMINISTRATIVE

VICE PRESIDENT

AND COUNSEL

MURRAY HILL 8-7800

AREA CODE 212

CABLE ADDRESS

"ARTDEALAS, NEWYORK"

March 9, 1965

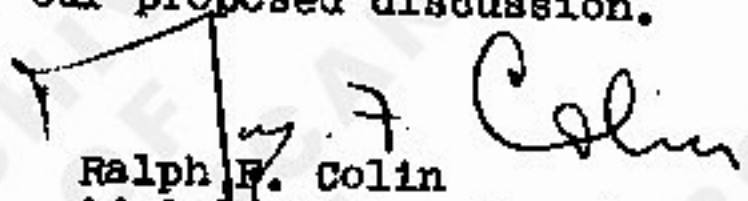
MEMORANDUM

To: Mrs. Edith G. Halpert and Messrs. Pierre Matisse,
Alexandre P. Rosenberg and Eugene V. Thaw

Re: Committee to meet with Association of Art Museum
Directors

Enclosed for each of you is a photostatic copy of the background of correspondence leading to the proposed meeting with Charles Cunningham's Committee. I thought that each of you might like to review this.

As soon as I hear from Charles Cunningham and a date is set for a meeting of the two Committees, I will inform you and arrange for our Committee to meet in advance to review the subject matter of our proposed discussion.


Ralph F. Colin
Administrative Vice President

RFC:j1 A735
Encl.

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March 2, 1965

Mrs. Albert Werthan
1320 Page Road - Belle Meade
Nashville 5, Tennessee

Dear Mrs. Werthan:

Many thanks for sending me the clipping of the Ben Shahn mosaic mural.

Indeed, I would be delighted to have a photograph in color and would be pleased to pay for the negative and one or two extra prints, unless you can locate the original negative, eliminating the \$25. charge. However, I will send you a check for \$35. if you are not successful as we are always eager to maintain a complete file in our record books. I will be most grateful for your cooperation.

Sincerely yours,

RGH/tm

THE TRIANON PRESS

Trianon Fawcus Publications Ltd.

CHATEAU DE BOISSIA
CLAIRVAUX, JURA, FRANCE

Please reply to Editorial Office :

125, AVENUE DU MAINE, PARIS 14^e

Téléphone : FONTENOT 84-24

March 2, 1965

Mr. Ben Shahn
Roosevelt
New Jersey

Dear Ben,

Many thanks for your letter and the design for page 8.
It is just what is needed. I am so glad you like the book
despite several of the plates not coming off too well. I
am enclosing a letter to Edith Halpert which is self-explanatory.
Naturally I will cooperate in any way I can, if you approve of
the original material being sent by air express. I cannot see
how else we can get the material back to you, and air is as
safe as ship. We sent all our Blake originals by air. Could
you call and confirm to Miss Halpert so she can let me know?

All kind thoughts to you and Bernada,

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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GENTLEMEN:

I AM PRESENTLY WORKING ON MY MASTER'S THESIS WHICH DEALS WITH THE ART OF CHARLES SHEELER. I AM ESPECIALLY INTERESTED IN SHOW CATALOGUES OF HIS WORK AND PHOTOGRAPHS OF HIS WORK PRIOR TO 1920. Could you possibly FURNISH ANY HELP? ANY help you possibly could FURNISH would be GREATLY APPRECIATED.

Yours Truly.

Sheldon H. Wood Jr.
R. I. Sun Prairie,
Wisconsin.

Sent via
2/19/65

1884
MEMBER
MILLION
DOLLAR
ROUND
TABLE
N-A-L-U

EDWARD LLOYD AMSEL

ESTATE PLANNING

15 EAST 40TH STREET

NEW YORK 16, N. Y.

MURRAY HILL 9-4214

February 25, 1965

Downtown Galleries
32 East 51 Street
New York, N. Y. 10022

Gentlemen:

Will you please be so kind as to put
me on your mailing list.

Thanking you,

Very truly yours,

Edward Lloyd Amsel

Edward Lloyd Amsel
385 Fifth Avenue
New York, N. Y. 10016
Room 710

ELA:ESM

POL

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 27, 1965

Mr. Geoffrey Clements
243 East 10th Street
New York, New York

Dear Geoff:

Would you please make up the following number of
copies of the following prints and send them along
as soon as possible:

NO. OF COPIES

PHOTOGRAPH NUMBER

3

19-746

~~3~~

~~7598~~

4

14-795

4

18-607

4

18-605

Thanks very much for your prompt attention to this
matter.

Sincerely,

Robert J. Grode

RJG/s

February 24, 1965

Professor William H. Jardy
Brown University
Providence, Rhode Island

Dear Professor Jardy:

I have just received the final "tentative" list representing the selection of paintings by Stuart Davis made by the Committee for the Memorial Exhibition which opens in Washington in May, and find that practically all (and we have a very few) of the artist's paintings and drawings are included in the list, making it impossible for us to make any outside loans. In addition, we committed ourselves to a group exhibition in London and must retain the two remaining paintings for that occasion. The shipment is to be made within the next two weeks and will not be returned to us until September.

May I suggest therefore that you communicate directly with one of the museums or private owners for this occasion. I am listing a few possibilities for you.

I deeply regret that this occurred but I had no idea that the Committee would select so large a group and so inclusive of what we have here.

Sincerely yours,

RMH/JS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 5, 1965

Gen Edison
P. O. Box 135
Cooper Station
New York, New York 10003

Gentlemen:

With regard to the enclosed card, please note that I have tried to be of assistance by looking at the meters, but I'm afraid that I am unable to tell one meter from another.

As the Gallery is open five days a week, Tuesday through Saturday, from 10 a. m. until 6 p. m., I would suggest that you have your meter reader come in during those hours and take the readings.

Sincerely yours,

Tracy Miller

February 20, 1965

Miss Sally Fairweather
Fairweather-Hardin Gallery
141 East Ontario Street
Chicago, Illinois

Dear Sally:

Well, I did make the trip to Beloit and, as originally planned, dashed through Chicago and picked up a bus to Beloit in the early afternoon so that I could have a good night's sleep before appearing on the dais for the convocation address on the 16th. Some day I will tell you the saga of my visit to the college. It was quite an experience - aside from the freezing weather.

I am sorry that you had a cold, but pleased that you recovered quickly. It is too bad that I could not make the stopover, as it would have been a great pleasure to be with you and Shirl and enjoy the good dinner as well. I hope that you are both planning to be in New York soon and that we can have a gay time together and can also discuss some business plans. Meanwhile, my fond regards.

As ever,

RMH/tn

March 3, 1965

Andale Furnace & Chimney Cleaners
114 Saratoga Avenue
Brooklyn 33, New York

Dear Sirs:

We are returning the enclosed invoice as all bills for maintenance of this building should go to the agents, the Reynolds Management Company at 330 Madison Avenue, New York City, Attention of Henry Wahn.

Thank you for your trouble.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

NINETEENTH ANNUAL Cavalcade of Stars!

MADISON SQUARE GARDEN • JUNE 2nd, 1965

HON. ABRAHAM J. MILTER
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HON. LOUIS I. KAPLAN

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HON. IRVING I. SCHRECKINGER

MILTON A. SEYMOUR

HON. MITCHELL J. SHERWIN

HON. ABE STARK

HON. STANLEY STEINGUT

I. MEYER WEINTRAUB

IRVING WEISLER

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INSTITUTE FOR RETARDED CHILDREN
OF THE SHIELD OF DAVID
(non-sectarian)
1800 ANDREWS AVE.
NEW YORK 53, N. Y.
Cypress 9-7600

February 18, 1965

Miss Edith G. Halpert
American Folk Art Gallery
32 East 51st Street
New York City

ATT: Tracy Miller

Dear Miss Halpert:

Thank you for your willingness to consider subscribing
for the enclosed tickets for our Nineteenth Annual
"CAVALCADE OF STARS."

The Institute serves youngsters of all faiths and from the
entire metropolitan area. Your support of The Institute
program not only provides these children with much needed
medical and educational services, but equally as important,
offers faith and hope to the parents who are burdened with
this tragic problem.

The CAVALCADE is in the finest tradition, and you and your
guests will enjoy a star-studded evening of entertainment.

The families of these children join with us in expressing
our gratefulness for your valued consideration.

Sincerely yours,

Joseph L. Greenberg
JOSEPH L. GREENBERG
President

JLG:ls
enc.

2 reserved seats at \$15.00 Total \$ 30.00

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

par office

March 2, 1965

Mrs. Arthur L. Shipman
120 Scarborough Street
Hartford, Connecticut 06105

Dear Mrs. Shipman:

As we have had several other inquiries about the George
L. K. Morris fresco, I am writing to ascertain whether
or not you still have an interest in the POSTHUMOUS PORT-
RAIT. Won't you please let us know.

Sincerely yours,

RNH/tm

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NCEA

March 5, 1965

Mr. Boyer Gonzales, Director
School of Art and Henry Art Gallery
University of Washington
Seattle 5, Washington

Dear Mr. Gonzales:

The largest Stuart Davis exhibition ever to be held is being assembled by the National Collection of Fine Arts. This memorial exhibition will first show here in the Nation's Capital, then will be presented at the Art Institute of Chicago, the Whitney Museum of American Art in New York, and The Art Galleries, University of California at Los Angeles. The opening date in Washington is May 25, 1965 and the closing date in Los Angeles is December 5, 1965.

Every effort is being made to see that Mr. Davis' most outstanding works are included and we are anxious to exhibit a painting from your collection. We hope very much that you will be willing to lend Trees and XI.

All works will be fully insured. All shipping and handling expenses will be borne by the exhibitors. All works will be under careful guard and in fireproof galleries.

The exhibition has the full support and cooperation of Mrs. Stuart Davis and of Mr. Davis' gallery director, Mrs. Edith Gregor Halpert of the Downtown Gallery. It is to Mrs. Halpert that we are especially indebted for the knowledge of the Davis work in your collection. In preparing our initial selection of the pieces we hope to present in the exhibition our researchers did not discover the current ownership of this painting. Mrs. Halpert brought it to our attention with the recommendation that it would make a strong contribution to the show. We heartily concur in her opinion and hope that it will be possible for you to lend the painting.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Milano 25.2.65

Spett.
The Downtown Gallery
32 East 51 Street
New York 22

Dear Sir,

We should like to receive your catalogues to be able to have a better knowledge of your activity.

We shall be glad to send you our prints.

We thank you very much for your kindness.

With kind regards

Uello Russel

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 24, 1965

Miss Helen Heninger, Director
Camp's Gallery
250 Post Street
San Francisco, California

Dear Miss Heninger:

In June of 1962, it seems we sent you a consignment of American Folk Art. There was damage when some of the items were returned and we are now in the process of going over the matter with the insurance adjusters. However, we cannot find anywhere our copy of the consignment and wonder if you would have your copy among your records and could send it (or a stat) to us post haste. I will be most grateful for word from you at your earliest possible convenience.

Many, many thanks for your trouble.

Sincerely yours,

Tracy Miller

rec'd

February 24, 1965

Mr. Frank E. Sherman
Nihonbashi Gallery
Chuo-Ku
Tokyo, Japan

Dear Mr. Sherman:

Your letter of February 10th was called to my attention when I returned from a lecture tour a day or two ago.

I did not realize that you would want the Kuniyoshi material so far ahead but we will try to get it out by March 15th, if the framer can complete the matting by that time. We have made an excellent selection of drawings covering a considerable period of time and a very ample group of lithographs which should present a true cross-section of the artist's graphic work. Also, considering the expense involved for you we will not send the one large painting we have available but will concentrate on three or four smaller examples which Mrs. Kuniyoshi most kindly removed from her collection for the purpose.

We will also follow your instructions by directing the shipment to the Nippon Express Company, mentioning as you suggest, Mr. Paul Watake. You will also find several catalogues and publicity releases enclosed, together with biographical notes indicating the various exhibitions in which he participated, as well as the one-man shows in museums and galleries. The bibliography appears below and I would suggest that you obtain a copy of a very handsome book-catalogue published for the National Museum of Modern Art, Tokyo, by Hisatsuo Shuppen-Sha in March-April of 1954, as this was an excellent report of Kuniyoshi's contribution to the world of art. The Foreword, written by Lloyd Goodrich, the Director of the Whitney Museum of American Art is printed both in Japanese and in English. If by any chance you cannot obtain a copy of this, I have a large number of books which I purchased from Japan some years ago.

Very recently, another Tokyo gallery requested a Kuniyoshi exhibition and suggested that we list net prices, and while we are carrying out our agreement with you, naturally, I thought I would do the same in this instance as it was probably the customary method in Tokyo. You may use your judgment

** will follow*

March 6, 1965

Dr. S. S. Artie
551 West Crystal Lake
Haddonfield, New Jersey

Dear Dr. Artie:

I hope you won't consider this a "sales pressure", but there is someone very much interested in Ben Shahn's "WAST THOU THERE?", which was shown to him during my absence from the Gallery. Consequently, I am writing to ascertain whether or not you are still interested in this or any of the other paintings we promised to hold for your consideration. While I would be glad to hold these a little longer, I would be most grateful for word from you.

It was a great pleasure to see you and your family and to enjoy the enthusiasm you expressed.

Sincerely yours,

BOH/tm

CHARLES R. PENNEY
OLCOTT, NEW YORK

March 11, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed herewith is my check of \$340.00 as final
payment on the purchase price of a Marin watercolor and
etching. Would you kindly send me a receipt of payment
in full.

Sincerely,

Charles R. Penney
Charles R. Penney

CRP/t
Enclosure - 1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Davis
EX

February 18, 1965

Mr. E. R. Hunter, Director
Norton Gallery and School of Art
Palm Beach Art Institute
Pioneer Park
West Palm Beach, Florida

Dear Bob:

I just came back from Beloit, Wisconsin and when I returned I found your letter. My first thought was that you are a lucky guy to be in Florida, instead of Wisconsin - or Chicago, where I almost froze en route to the airport.

Also, I received a phone call from Harry Lowe about some of the many details in connection with the Davis Exhibition and he expressed his special unhappiness because of the possibility of your withdrawal of NEW YORK MURAL. This seems to be a general reaction, including mine, as it is vitally important for the show, with nothing else comparable to it in the entire collection. May I suggest that you order a plain wooden strip, extending an inch or two beyond the picture's surface and place a heavy cardboard, which can be tacked or attached with masking tape to the outer surface of the frame. I am prepared to pay for this inexpensive strip personally if necessary. The shipment from Washington will be supervised personally by Harry Lowe, who may arrange to have a separate carton built for this and will warn the other museums to use the carton in future shipping. No doubt you have noticed that the strip idea is prevalent among younger artists today whose canvasses are of much larger dimensions. All packers are accustomed to these, but for special protection it might be a good idea to follow my suggestion of a plain wooden extension strip and cardboard.

I certainly hope you will cooperate, as it is important for the artist and for American art to have this outstanding example included in the show. Be a good guy - as you are - and help all of us by saying yes.

As ever,

ROH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

S I G N A L E - Manifestoes . Protests in the 20th Century

is the subject of the exhibition for the Ruhr Festival 1965. We are well acquainted with the signals of everyday life: traffic signs, prohibition notices, signposts. Artists too plant signals. With their work they create warning placards, signs of accusation and protest, of branding and terror. Artists such as Meidner, Dix or Picasso did not tire of warning about the senselessness and horror of war with their pictures; others like George Grosz, brand outtingly the damage done by order in society. They see the with social accusation like Käthe Kollwitz, knocking at our conscience, and George Rouault created his Miserere to appeal to our religious perception and charity. However, not only those artists set signals who by the subjects of their work desire to shake and affect us directly, but also those who by new art forms and directions react seismographically to our ever-changing concept of the world, and record these changes in their pictures. Our century sets in with a sensational breakthrough to colour. Artists such as the Fauves, the Brücke painters, Jawlensky or the early Kandinsky, proclaim the triumph of colour. As opposition to this intoxication of colour cubism sets in with the primateship of built-up form, of composition and construction; the Futurists proclaim in pictures and written manifestoes adaptation to the time of a rapid tempo of living by reproducing movement in pictures and sculpture. To realize "The Spirituality in Art", was the aim of the "Blue Rider" group. The first abstract pictures painted by Kandinsky in 1910 were a revolution. The manifestoes of the Dadaists after the first world war are also signals, so are those of the Surrealists or the movement which proceeded from the "Bauhaus" or the "Stijl Group", and finally, the various directions in art since 1945 such as Tachism, action-painting, or the new interpretation of our concept of man e. g. by Francis Bacon.

February 24, 1963

Miss Mary S. Williams
Devlin Gallery
218 South Wisconsin
Janesville, Wisconsin

Dear Miss Williams:

It was a great pleasure to meet you in Baloit and I would be delighted to cooperate with you. However, we are committed to an exhibition in London which has to be shipped within the next two or three weeks and in view of the small number of paintings by O'Keeffe in our possession, we cannot possibly make any further loans until after the London show is returned to us in September when we re-open after our summer vacation of two months.

I am very pleased that Georgia O'Keeffe will cooperate with you at this time.

When you are next in New York do pay me a visit. I suggest that you write in advance as I travel considerably.

My very best regards.

Sincerely yours,

MM/JS

March 10, 1965

Mrs. Ruth Quinn
80 Washington Square East
Room 47
New York, New York

Dear Mrs. Quinn:

Following the request of C.S. Greene, we are enclosing herewith biographical notes on Yasuo Kuniyoshi.

For your information, we do not handle the work of Meigs or Stanos.

Sincerely yours,

Tracy Miller

OFFICE OF THE
MANAGING EDITOR



5 ARLINGTON STREET
BOSTON 18, MASS.

The Atlantic Monthly

March 11, 1965

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Thank you for your prompt reply to my request for a glossy of the POPPIES by Georgia O'Keeffe. I was much dismayed to learn that our engraver, in the process of making a cut, lost your original photograph, which I had expected to return to you. This sort of thing happens once in a great while and when it does it is a source of embarrassment to us all. I am therefore enclosing a check for \$15, which I hope will reimburse you for any trouble you have taken.

We have, of course, credited The Downtown Gallery for use of this picture in our April issue. I am also returning to you, with our thanks, the material which you sent from your file.

Yours sincerely,

Louise Desaulniers
Louise Desaulniers
Assistant Managing Editor

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Enclosure

February 20, 1965

Miss Carol Lange, Registrar
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Miss Lange:

I'm very pleased that the Milwaukee Art Center has agreed to lend the following paintings for the Stuart Davis Memorial Exhibition. The current market values are listed below.

STELE, 1956	011	40x52"	\$15,000.
THE OUTSIDE, 1955	011	18x14"	4,500.

Sincerely yours,

ECM/tm

G.R. WARREK

RIO PIEDRAS, PUERTO RICO

UNIVERSITY OF PUERTO RICO

COLLEGE OF HUMANITIES

DEPARTMENT OF ENGLISH

University Station

21473

Director

Downtown Gallery
32 E. 51 N.Y.C.

Dear Sir:

Please let me know
the price - and if available - of
Kumiyoshi's lithographs
"Deserted Brickyard"

Yours truly
G.R. Warrek

3/4/65

Unavailable.

↑
Pl mte

reg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 6, 1965

Mr. E. R. Hunter, Director
The Norton Gallery and School of Art
Pioneer Park
West Palm Beach, Florida

Dear Mr. Hunter:

Would you be kind enough to send along another copy of The Norton Gallery Bulletin for March? Mrs. Halpert would like very much to forward a copy to Mr. William Zorach. He will be very pleased to see his work reproduced on the cover of your magazine.

Thanks very much for your attention to this matter.

Sincerely,

Robert J. Grode

NIHONBASHI GALLERY



1, 3-CHOME NIHONBASHI-10RY CHUO-KU TOKYO JAPAN
DIRECTOR T. KOJIMA TEL. (271) 5895 8626

-2-

We thank you very much for your cooperation.

We are very pleased to hear that you will be able to arrange an exhibition by Ben Shahn at some future date. Could this be in October? Then you can send them to us around August, can't you? It is of our hope that you can think over this matter and let us know the detail in near future.

What we make the Kuniyoshi Exhibition for the first time after a long interval will bring out a great sensation and repercussion in the Japanese art field with great success.

Although we may use our own judgment about the retail prices, we are trying to increase the prices by around 30 o/o as you suggested.

Looking forward to hearing from you soon, we are.
Thank you very much for your cooperation again.

My best regards to Mrs. Kuniyoshi.

Sincerely yours,


Paul K. Watabe

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March 11, 1965

Miss Leonarie Burrows
Look Magazine
488 Madison Avenue
New York, New York 10022

Dear Miss Burrows:

Finally I succeeded in reaching Ben Shahn to discuss your idea of including in the Society of Illustrators exhibition a reproduction of his drawing of GANDHI.

His immediate decision was to the effect that he did not like the idea at all and would not under any circumstances sign the reproduction as you had suggested.

I deeply regret that, much as we would like to cooperate with you, it is impossible under the circumstances. I hope that we can work together on some other project in the near future.

Sincerely yours,

BDH/tm

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February 23, 1965

Mr. Robert Kramer
c/o Dr. Milton Kramer
1172 Park Avenue
New York, New York

Dear Robert:

I am sending you a copy of Harry Lowe's letter - or the section relating to Lima. As I do not have your Lima address, I would suggest that you write directly to the Henly's - unless you would rather have me do so. Do let me know.

I gather Jane and you are having a grand time in South America and that you are busily at work. However, I am sure it will be fun to meet some North Americans who sound congenial and others you may meet through them.

Have fun.

Affectionately,

BGH/tm

February 27, 1965

Mr. David Rockefeller
The Chase Manhattan Bank
1 Chase Manhattan Plaza
New York, New York

Dear Mr. Rockefeller:

On a recent trip to Chicago I had the opportunity to read your profile by E. J. Kahn Jr. in The New Yorker.

This brought back many memories of 54th Street, Pecanisco, Seal Harbor and the many wonderful experiences I had with your mother, who was, without any doubt, responsible for the initiation of the overall interest in modern American art which has continued and has grown to the current proportions. The same is true of American Folk Art and a good deal of the modern European art as well.

Recently I had occasion to work with the Gallery archives and came across a list of her early purchases from The Downtown Gallery, dating from 1927 to 1935, when the Museum of Modern Art took over entirely. It occurred to me that you might be interested in seeing a partial list of artists whose work she acquired during those eight years - chronologically.

Marin, the Zorachs, Marc, Weber, Signac, Maillol, Matisse, Segonzac, Redon, Pasoin, Kahn, Kuniyoshi, Stuart Davis, Sheeler, Orosco, Bellows, Shahn, Lautrec, Bonnard, Roussalt, Despiou, Knaths, Gauguin, Chagall, Hartley, Nakian, O'Keeffe, Demuth, Spencer, Gorki, Seurat, Leger, Turner, Stella, de la Fresnaye, Gris - and many, many other artists whose names appear on other lists which are stored with our old records.

The prices posted are really quite extraordinary. The large Matisse bronze was \$180., the large Bonnard oil was \$2200., the JUDGE by Roussalt \$1900. I won't bore you with all the other figures, but it certainly took courage on her part to make these acquisitions when she did. And I well remember that many of her friends - conservatives like Richard D'Wolf Brizay, etc. were stimulated to follow her example, which spread and spread and spread and, of course, as everyone knows, she was most influential in founding the Museum of Modern Art and in creating national interest in American Folk Art as well.

I know she would be very proud in the knowledge that her children have continued the cycle.

And so, my congratulations to you and your wife.

Sincerely yours,

EGH/ta

March 8, 1965

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Per our correspondence of January, 1965, we have marked our records, for insurance purposes, that the current market value of the art listed below is, as follows:

Ben Shahn "We Kindle These Lights"-1961 (26"x21") Gouache and gold leaf on Koshi paper	\$1,980.00
"Pleiades"-1959 (26-3/4"x20 1/4") Gouache and gold leaf on Koshi paper	1,980.00
"Today is the Birthday of the World"-1955 Ink drawing (31" x 22 1/4")	1,980.00
"Decalogue" - 1961 Gouache and gold leaf (26 1/4" x 41")	3,900.00
	<u>\$9,840.00</u>

Would you be kind enough to sign the copy of this letter and return in the enclosed self addressed envelope.

Thank you for your courtesy.

Very truly yours,

Rose Young
Rose Young
Secretary to
Albert A. List

r
enc.

The Downtown Gallery

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Principal

TYRONE 3-5800

Feb. 28, 1965

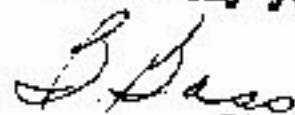
Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Miss Halpert:

We have succeeded in locating the oil entitled "American Waterfront." It has been rolled up for several years. We are having it stretched and framed. The measurements are 32 x 50.

Please let me know if there is any other information that you require.

Sincerely yours,



BEATRICE BASS
Adm. Ass't.

BB:HS

301 Madison Avenue • New York, N.Y. 10017 • YUkon 6-5181

Réalités

in America, Inc.

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February 23, 1965

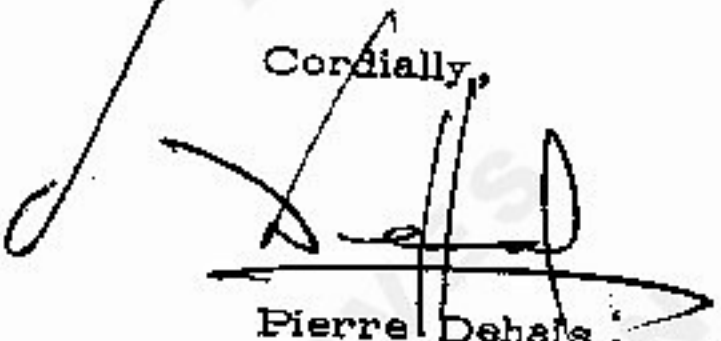
Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

Thank you for your very cordial welcome and your kind assistance.

I am enclosing a copy of *Connaissance des Arts* in its new format. Starting with the May issue, *Réalités* will be published in the same size and with the same process as *Connaissance* is now.

Cordially,


Pierre Dehais
Vice President

PD:cl
enc.

Sorry in vacancy!

March 5, 1965

Downtown Gallery
32 East 51st Street
New York, New York

Gentleman:

Presently, I am employed at the Repertory Theatre of Lincoln Center. However, as of March 31st, a change in the theatre's directors will also effect a complete change of staff.

I should like the enclosed resume to be considered as an application for a position with you. If there are no positions available at the present time, I would appreciate your contacting me if any possibilities may arise in the near future.

Thank you.

Sincerely,

Bernice Greeley
Bernice Greeley

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February 24, 1965

Dr. Irving Levitt
26535 North Casselian
Southfield, Michigan

Dear Irv:

Please don't consider me a bore, but you did mention about two months ago that you desired to return two MARIN'S. Despite the followup on February 2nd, I have not heard from you. If you have decided not to use these against your account please let me know accordingly. In any event, I should love to write this off in my followup file. Please!

When are you and Shirley coming to New York for a visit. I should love to see you.

With affectionate regards,

MM/34

The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / New York / Riverside 9-3770

HANS VAN WEEREN-GRIEK, ACTING DIRECTOR

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February 25, 1965

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

We would greatly appreciate your giving us the valuation of Ben Shahn's Marriage Contract (Ketubah), as we need it for insurance purposes.

Thank you very much for this information.

Sincerely yours,



Tom L. Freudenheim
Associate Curator

TLF/gw

Encl.

March 8, 1965

Downtown Galleries
32 East 51st Street
New York, N. Y. 10022

Gentlemen:

I have been informed by Mr. Jack Rau of the American Institute of Graphic Arts that you are a dealer in the graphic works of Ben Shahn, whose work I greatly admire.

I am planning to start a very modest collection of good original prints and am able to pay from \$25 to \$50 for one. If you have a catalog of Shahn's available works, I would appreciate very much your sending me one. I would also appreciate any other brochures and a catalog of any graphics you have for sale. I will look forward to hearing from you.

Sincerely,

Peggy Sexton
Mrs. Robert B. Sexton

Box 866
Hebbronville, Texas
78361

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32 East 51st Street
New York, N.Y.
10022

Mr Richard A. Madigan,
Assistant Director
The Corcoran Gallery of Art
Washington, D. C. 20006

Dear Dick,

Your letter concerning the Morris paintings and sculpture now at The Century Association, New York, arrived today, and I hasten to acknowledge the arrangements which you suggest.

In order to facilitate matters, I wish to give you this breakdown so that the Registrar will be able to handle the movement directly:

1. Works at The Century Association to be included in Hahn shipment to Washington.

#3 BRIDGE AT PRAGUE, c.1931	#37 RECEPTIONAL, 1950
#8 STOCKBRIDGE CHURCH, 1935	#35 HACKENSACK MEADOWS, 1950
#10 OBJECT RELIEF, 1936	#40 Converging DISCS, 1953
#12 WALL PAINTING, 1936	#42 MUEZZIN, 1954
#14 INDIAN COMPOSITION, 1937	#47 AGONY IN THE GARDEN, 1956
#17 BARN DANCE, 1939	#49 LIMITS OF DISTANCE, 1958/62
#19 MURAL COMPOSITION, 1940	#43 GIRL WITH MIRROR, 1954
#21 NIGHT BOMBING, 1942	#53 MARTYRDOM, 1963
#34 ARIZONA ALTAR, 1949	#58 14th STREET PROMENADE, 1964
	#57 VESTIBULE, 1964

Catalogue numbers 60 through 70 (sculpture) are all at The Century and should all go to Hahn.

2. Works at the Century about which Hahn should be instructed not to pick up, and which The Downtown Gallery will request Mr Hahn to return separately include:

PIETA #2, 1962, to The Downtown Gallery
Posthumous Portrait, 1944, to The Downtown Gallery
ST. ETIENNE DU MONT, 1962, to Mr and Mrs Leonard Linden
ECHO, 1955, to Mrs George L. K. Morris

If there is anything else I can do to assist, please do not hesitate to let me know.

Cordially,

Donelson F. Hoopes

February 25, 1965

February 20, 1965

Dr. Arthur Coltman
Mill Road
Meadowbrook, Pennsylvania

Dear Dr. Coltman:

On my return from a trip I found a note to the effect that you had called and expressed interest in the two following paintings by Abraham Rattner. As you requested, I am listing the prices, together with some data which may be of interest to you.

We will be very happy to send either of the paintings to you for further consideration if you so desire, or will hold these in reserve in the event that you plan to be in New York in the very near future. Won't you please let us know.

I look forward to the pleasure of meeting you.

FIGURE WITH WINGS AND MASK, 1950 \$7500.

MARTYR, 1944 3500.

Sincerely yours,

BCH/tm

February 23, 1965

Rabbi Leonard Beerman
258 Denalaw
Los Angeles 49, California

Dear Leonard:

Since you are a Rabbi, I will make a complete confession to you, although I am most embarrassed to admit the stupid error.

Believe it or not, the fact that you mentioned your European trip created some confusion and I kept thinking of Hamden, Connecticut when I offered you the MARRIAGE BROKER. Because Hamden has a small art collection on view, I thought it would be very fitting to add this painting, minor as it is. Of course, if your Temple also has works of art on view, I would be happy to come through and will await your reply, which I hope to receive in the very near future. Meanwhile, my kindest regards to you and Mrs. Beerman. I hope to see you both and the offspring in the very near future.

Sincerely yours,

EGH/ta

Mr. Joseph Allen Patterson
Page Three

or value of works of art offered to the museum. As a result, more and more of the burden of work and responsibility will of necessity be shifted to our Association. In those circumstances, we feel that we have the right to suggest some help and cooperation from the members of the American Association of Museums who, in the last analysis, are the beneficiaries of our efforts.

Since the museums as a matter of policy do not wish actively to participate in the authentication and appraisal of works proposed to be given to them, we feel that they should at least agree with us on some kind of procedure so that the museums simply do not accept whatever is offered to them, sit back and wait for and watch the ensuing struggle over authenticity and valuation and then merely accept the benefits as benefits accrue. Specifically, our complaint is aimed at many museums, and mainly the smaller and newer ones, whose practice is to accept whatever donations they are offered either without exercising any discrimination or with the exercise of minimal discrimination. We are aware of the forces which frequently dictate such procedures. We know that accepting a gift is frequently a tactful expedient and results from the fear that refusing an object offered as a donation might antagonize the donor and prevent the subsequent receipt of a better, bigger, or more important donation. But such a practice might overlook more important results in the long run. If the whole possibility of tax deductible donations were to be eliminated, the results for our museums would be much more harmful than the antagonism of an individual donor from time to time.

We suggest that your Association should recommend to its constituent museums the adoption of a practice by which some guarantee is given to the Government that the museum is prepared to support the authenticity of the object which it has accepted and the valuation at which it has been given. If the museums themselves do not wish to assume this burden, it may be that they, and your Association, are prepared to approve practices under which all objects would be only tentatively accepted and the receipt thereof reported to our Association for authentication and appraisal. Another alternative would be for your member museums only to accept gifts after the authentication and appraisal has been made at the donor's request by our Association. It may be that some of your larger museum members which feel themselves competent to pass upon the authenticity and valuation of gifts to them might on reflection desire to accept this responsibility themselves while other and less fortunately situated museums might wish to pass that responsibility on to us.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

8
February 27, 1965

Miss Molly Rannells, Registrar
Institute of Contemporary Art
100 Newbury Street
Boston 16, Massachusetts

Dear Miss Rannells:

Mrs. Halpert was away and has just seen your invitation to the panel discussion of February 11th. She is sorry that she could not attend, but thanks you kindly for inviting her.

She would very much like to see a catalog of your exhibition entitled "Corporations Collect" and would be most grateful if you could send us one.

Many thanks for your courtesy.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

rec'd coll
3/12/65

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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March 2, 1965

Mrs. Marion O. Sandler, Senior Vice President
Golden West Savings and Loan Association
1632 Franklin Street
Oakland, California 94612

MAILED

Dear Marion:

While Gallery life has always been a hectic affair, for some reason or other this season has topped all the past experiences - plus the fact that I have been involved with real estate problems, which have been resolved finally and now I am tied up with architects, contractors, samples and what-not, to say nothing of several trips to assemble our next exhibition and another which involved a lecture, etc. All this explains the delay in my reply.

I was delighted with the photograph of Susan Elizabeth and hope to get a glimpse of her at least when I am next in California.

We have just received some new paintings by Betty, but in view of the fact that we are moving to our new quarters the latter part of April and there is very little of the season remaining, we will probably postpone her exhibition until next Fall, when we can function normally or the nearest thing to it. Thus, I would suggest that you unpack the crate and tuck it away temporarily. You will hear from me far enough in advance regarding the shipment, which I will appreciate immensely.

I am still holding the Kuniyoshi drawing as I consider it an outstanding example. Now that Barney has his Kuniyoshi, you can compare the photograph with it and decide whether you would like to see the original, which can be sent to you on approval. Frankly, I would love to have you own this superb drawing and certainly will not take a chance on sending it to Tokyo as the Gallery is eager to concentrate entirely on work which is available for sale. And so, I will let you make your decision accordingly.

The invoice for the nine panels is now enclosed. Betty is really a good sport and cooperated fully, as she truly enjoyed executing this brilliant mural. You can make direct arrangements with her regarding her expenses, which she has itemized and of which I have received no copy. Incidentally, did you see the very handsome reproduction in color of a recent painting used in connection with an article on "Art in Hawaii" which appeared in ART IN AMERICA in the February issue.

I am delighted that you and Herb are planning to be in New York during May or June. Please let me know the exact date so that we can have dinner here or in my new home. It will be wonderful to see you. Naturally, you will receive an announcement of our new address and perhaps you can make it for the opening, which will be in May - I hope early in the month.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SIDNEY MEYERS
830 MAXWELL AVENUE
CINCINNATI 19

Feb. 19, 1965

Downtown Gallery,
32 East 51 street,
New York (22) N.Y.

Dear Mr. Halpert:

Enclosed is check for the Rattner
Guerache. I left for Florida before
it arrived and it won't be
unpacked until April 3rd when we
return home. Do trust it arrived
in good condition.

Sincerely,

Clair Meyer.

February 20, 1965

Mr. Curtis Oplinger, Art Coordinator
Department of Municipal Art
City Hall
Los Angeles, California 90012

Dear Mr. Oplinger:

The Forms you requested are now enclosed. However, we were under the impression that you were also inviting PULSE OF GREEN, dated 1963, but you did not include a loan form for this picture, which we are holding until we hear specifically that you decided to omit it from the show. EMBODIMENT, I gather, will be arriving from Honolulu directly.

We will have the paintings ready for Budworth and Sons to pick up on whatever date they indicate.

I trust the exhibition will be a great success.

Sincerely yours,

EOM/tm

P. S. In the event that you do want PULSE OF GREEN, will you please wire us upon receipt of this letter.

C: Mr. Henry J. Seldis



NEW YORK STATE COUNCIL ON THE ARTS

February 22, 1965

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

The New York State Council on the Arts is greatly concerned about your request to have the six pictures you are generously lending to our exhibition at the World's Fair removed before the closing October date. As you know, the exhibit which Katharine Kuh has assembled is a fairly small one, but is one in which both Governor Rockefeller and I are taking an active and personal interest. The selection Mrs. Kuh has made is impressive and distinguished. To have the six works removed before the show is closed would all but destroy the integrity and meaning of the exhibition.

According to Mrs. Kuh, she has already agreed to return one of the Doves, George Gershwin, Rhapsody in Blue II, to you in September. We will, of course, see that this is done. However, it would be practically impossible to replace five more pictures with works which have continuity with the rest of the exhibit. Inasmuch as your loans amount to more than 10% of the exhibit, we urge you to reconsider.

Meanwhile, we cannot tell you how deeply grateful we are for all the help and cooperation you have already given Mrs. Kuh and the Council.

Sincerely,

Seymour H. Knox
Seymour H. Knox
Chairman

SHK:sg

cc: Honorable Nelson A. Rockefeller

Nelson A. Rockefeller
Governor

Seymour H. Knox
Chairman

Henry Allen Moe
Vice-Chairman

Reginald Allen

Mrs. Harriet Breckton

Angus Duncan

Theodore M. Hancock

Miss Helen Hayes

Louis Clark Jones

David M. Keiser

Mrs. David Levine

Alfred J. Manni

Hale Woodruff



WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

March 4, 1965

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN I. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Edith:

The Friends of the Whitney Museum are sponsoring their Eighth Loan Exhibition: A Decade of American Drawings, 1955-1965. It will be held here from April 28 - June 6, 1965.

We wish very much to include the following works in this exhibition:

Abraham Rattner
Ben Shahn

Study for Gargoyles
Confrontation

We hope you will be willing to lend these fine works. To facilitate your reply our loan forms are enclosed. Please complete and return one copy of each. The other copies are for your records.

We will, of course, take care of all insurance and transportation charges.

We plan to pick up the drawings on either Wednesday, April 14 or Thursday, April 15. We will be in touch with you later regarding a more specific time.

Thank you for your cooperation.

Sincerely,

John Gordon ebs
Curator

JG:pw
Enclosures (4)

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WORKING CALENDAR AND REGULATIONS LIST FOR NATIONAL EXHIBITION

1965

- May 1 - Three slides from each artist, glossy print picture of artist, and biographical material received here.
- May 21 - Artists notified which of 3 paintings chosen by Jury of Selection for the exhibition.
- June 1 - Artist has signed and returned here the confirming printed form (which we will send) verifying that the selected painting will be sent and in our hands by:
- Sept. 10 - All paintings received here by this date. This deadline is important since the Jury of Awards will meet by:
- Sept. 15 - Jury of Awards meets here.
- Oct. 15 - Cocktail party for executive committee, artists, critics and invited guests, jurors, etc.
Patrons black tie dinner.
8:30 p.m. formal preview opening of the exhibition for members.
- Oct. 16 - Public invited.
- Jan. 10 - Paintings returned to artists by air express.

RULES AND REGULATIONS GOVERNING EXHIBITION:

1. Every painting in show must be eligible for purchase prizes.
2. All works must be available for purchase. (No commission will be charged.)
3. All paintings are to be packed in heavy cardboard, (NO CRATES) and sent Air Express; so no painting should be larger in overall size than the size acceptable by Air Express in YOUR AREA.
4. Artist will prepay painting to us; museum will return prepaid and insured. (This method of shipment has been found most convenient, economical and dependable.)
5. All slides sent for selection must have painting size, media and artist's name clearly marked on EACH slide.

ANY QUESTIONS SHOULD BE DIRECTED TO:
MRS. NADINE BELL
Burpee Art Museum
737 North Main Street
Rockford, Illinois

The Downtown Gallery
32 East 51 Street
New York, New York 10022

March 10, 1965

To: Joe Mayer, Comet Ray Letter Service

Please REMOVE the following: from Publicity List:

✓ Mr. Brian O'Doherty
✓ Newsweek
✓ 444 Madison Avenue
✓ New York, N.Y.

from Museum List:

✓ Mr. Richard P. Wunder
✓ Director of the Drawing Society
✓ Cooper Union Museum
✓ 4th Ave. at 7th St.
✓ New York, N.Y.

Please CHANGE the following on CUSTOMER list:

✓ Mr. Robert J. Kutak
✓ 313 Senate Office Bldg.
✓ Washington 25, D.C.

Mr. Robert J. Kutak
to 616 Omaha Nat'l Bank Bldg.
Omaha, Nebraska

✓ Mr. Lewis P. Cabot
✓ 308 Commonwealth Ave.
✓ Boston 15, Mass.

Mr. Lewis P. Cabot
c/o John P. Chase Inc.
535 Boylston Street
Boston, Mass. 02115

Please ADD the following to our Publicity list:

✓ Mr. Brian O'Doherty, Editor
✓ Show Magazine
✓ 140 East 57th Street
✓ New York, N.Y. 10022

✓ Mr. Douglas Ben-Ezra
✓ Show Magazine, Art Dept.
✓ 140 East 57th Street
✓ New York, N.Y. 10022

✓ Mr. Garith Windsor, Exec. Ed.
✓ Realites
✓ 13, Rue Saint-Georges
✓ Paris 9, France

✓ Mr. Pierre Dehais, V.P.
✓ Realites In America Inc.
✓ 301 Madison Avenue
✓ New York, New York 10017

✓ Mr. Stefan Munsing
✓ 2716 36th Place N.W.
✓ Washington, D.C. 20007

✓ Mr. Cranston Jones, Art Ed.
✓ Time Magazine
✓ Time and Life Bldg.
✓ New York, N.Y. 10020

Please ADD the following to our Museum list:

✓ Mr. Harry Lowe
✓ Apt. 201
✓ 1517 30th St., N.W.
✓ Washington D.C. 20007

✓ Mr. Evan H. Turner, Dir.
✓ Philadelphia Museum of Art
✓ Parkway at 26th St.
✓ Philadelphia 1, Penna.

✓ Mr. Frank E. Sherman
✓ Nihonbashi Gallery
✓ 1,3 Chome Nihonbashi-Tori
✓ Chuo-Ku Tokyo, Japan

✓ Mr. Stuart Feld, Ass't Curator
✓ American Paintings & Sculpture
✓ Metropolitan Museum of Art
✓ New York, N.Y. 10028

✓ Kenegis Gallery
✓ 123 Newbury Street
✓ Boston, Mass.

✓ Mr. Bruce Duff Hooton
✓ Archives of American Art
✓ 41 East 65th Street
✓ New York, N.Y. 10021

✓ Galleria Milano
✓ Via della Spiga, 46
✓ Milano, Italia

✓ Mr. Edward D. Maryon
✓ Dept. of Art
✓ University of Utah
✓ Salt Lake City, Utah

✓ Mr. Richard P. Wunder
✓ National Collection of Fine Arts
✓ Smithsonian Institution
✓ Constitution at 10th St.
✓ Washington, D.C.

Please ADD the following to our Customer list:

✓ Mr. John S. Bolles
✓ 14 Gold Street
✓ San Francisco, Cal.

✓ Dr. Paul Mesaros
✓ 2017 Sunset Blvd.
✓ Steubenville, Ohio

✓ Dr. John J. Mayers
✓ 87 Lawrence Park Crescent
✓ Bronxville, New York

(Over)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340
March 9, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

On April 23, 24, and 25 a group of private collectors from Cleveland will again be in New York. Many of them will be visiting the galleries in small groups. I would like at this time to put together a list including exhibitions that will be on at the time. I would appreciate it very much if you could send me that information for your gallery. Also, I hope that you, or whoever will be in the gallery on Friday and Saturday, will not mind talking to them informally as they visit. A number of them are serious collectors; most, of course, have small collections but a few are quite large.

With kindest regards, I am

Sincerely yours,

Edward B. Henning

Edward B. Henning
Curator of Contemporary Art

ebh:aw

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GUMP'S

Agencies in:

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LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

March 4, 1965

Mrs. Edith Halpert
32 East 51st Street
New York, New York

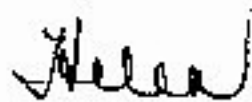
Dear Edith:

Sorry this has been delayed getting to you. I have been in inventory and am breaking in a new girl so everything is somewhat behind.

As I recall from our conversation, the "Leaping Deer" was the main piece which was damaged. Hope this can be wound up without too much of a headache for you.

I will write a more newsy letter when I have simmered down a little bit and have time to think.

My best,



Helen Heninger
Director
Gump's Gallery

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March 3, 1965

Mr. A. L. Ferguson
7 Meadow Place
Larchmont, New York

Dear Mr. Ferguson:

As you requested, I am listing below the current valuations for insurance on your two paintings by Ben Shahn.

LOTS AND MOLECULES, 1958 40 1/2 x 27" Gouache \$5000.

POEM OF ECSTASY, 1958 30 x 53 1/2" Tempera 9000.

Sincerely yours,

RHH/tm

February 26, 1965

Miss Carol L. Horrocks
McMillan Training College
Residential Hall (East)
Easby Road, Bradford 7
Yorkshire England

Dear Miss Horrocks:

I am enclosing biographical notes on Ben Shahn.

I'm sorry that we do not carry reproductions of our
artists' works.

Sincerely yours,

Tracy Miller

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

PCV
March 2, 1965

Mr. John F. Cronin
9 Arena Terrace
Concord, Massachusetts

Dear Mr. Cronin:

No catalog was published of our exhibition of 20th Century American drawings, but the names of the artists appear on the enclosed announcement card.

The Graves is no longer available, but we have work by most of the other artists who were represented and will be glad to show you a cross-section at your convenience - when you are next in New York - or if you prefer, we will send you several photographs by artists who interest you particularly if you will indicate these in your reply. I look forward to hearing from you.

Sincerely yours,

BOH/tm

March 3, 1965

three months. I'd like to add that I enjoy going to school whenever possible. I have taken over three years of ballet and two years of judo in an attempt to transfer the physical movement, balance, line, and other qualities into my paintings. Presently I am attending Cochise College in Douglas two nights each week taking World Literature and Psychology--subjects that will provide intellectual depth to my work.

In 1962-63 while in New York City I attended life classes; but since 1960 I've felt no desire to attend Art classes other than of this type, as I have decided what I want to paint and how to paint it. I still refer constantly to the many good books available. At present my favorites are the Loomes and the Famous Artists Commercial Art text books.

Besides the Railroad job, I held two others between 1951-1959. From October 1, 1958 to September 20, 1958, I worked as an Artist-Illustrator for the U. S. Army's Electronic Proving Grounds doing concept illustrations, brochure layout and design, and all other forms of commercial art. Then from October 1958 to July 1959, I did similar work for Design Service Co. in Tucson. As an indication that my work and qualifications were satisfactory I have since been rated as a GS-12, the highest rate an artist can attain in Federal employment.

In July of 1959 I decided to paint full-time and in June of 1962 I arrived in New York City. As all the Galleries were closed or closing I went to work for the Burns Detective Agency, working nights as a guard; while waiting for the Fall Season, I began to paint and sell an occasional magazine cover or illustration. Then in December of 1962 I had the pleasure of meeting you. During 1963 sales to the various publishing houses began to increase (Zeff-Davis, Grosset-Dunlap - Scholastic Publications and Digest Productions Corporation) - it soon became apparent this was turning into a dead-end street. I did not have the energy or time for fine art, my original purpose in going to New York City. Also at this time word of my first sale, thanks to you and Mr. Wolf, lent encouragement and conviction to continue painting. Several months before leaving the City I did a ballet set for Ballet Arts. I returned to Arizona November 1963.

I've always felt I worked too slowly. It takes me from three weeks to, in one instance, six months to complete a painting. Although, recently by under-painting with capopolymer quick-drying colors, the time required for my last two paintings was markedly reduced. This method should greatly increase my future output.

W. R. KEATING & COMPANY

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March 12, 1965

Ref. #80566

Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

On the shipment of water colors by Rattner which we cleared through customs in December of last year, at the time of entry we had to give bond for the production of a shipper's signed invoice, and an artist's or shipper's declaration of originality, as these documents are required for free entry.

On February 1 we wrote Mr. Rattner as per copy of letter attached, but to date have received no reply. We are enclosing another copy of the invoice and declaration, and would appreciate it if you would arrange to have them signed by the artist, returning them to us for filing with customs before the expiration of the bond time the first week in June.

Faithfully yours,

W. R. KEATING & COMPANY, INC.

Catherine M. Musico

C. M. Musico - Import Dept.

cm

*note to Rattner
3/18*

March 6, 1965

Mr. Frank Hard
13951 Mulholland Drive
Beverly Hills, California

Dear Frank:

I think I told you that the Ritz Towers deal was all set and that the plans were filed. This is the greatest relief I have enjoyed in all of my life.

Although I had planned to take an apartment in the same building, I have changed my mind because the space they have is inadequate and incredibly expensive. After all I am accustomed to space. It occurred to me that perhaps the accommodations at The Lombardy would be more suitable to my needs and I am writing to ask the name of the person I should approach - the one you mentioned previously or anyone else. Also, I will want it unfurnished as I have some favorite pieces which can be reupholstered or refinished and would like to choose my own backgrounds. I am in no hurry about this as I can store everything or send it to the various workmen until I am ready to move in permanently to my new apartment which will be the latter part of August or the beginning of September. It seems foolish to pay rent all summer, when I will be in Europe or in my summer home. I will probably just rent a single room for the few nights I have to stay over from time to time to supervise the decorating of the new Gallery. Thus, there is, as I say, no great rush, but when you get a chance, please send me the name - or any other suggestions you may have. I hope all is well in L. A. Love to Lita and my favorite offspring.

As ever,

EOH/tm

March 2, 1965

Mr. Omar M. Hansen
Springville High School Art Association
Springville, Utah

Dear Mr. Hansen:

When I returned from a trip I found your letter together with all the forms relating to your forthcoming exhibition. I returned your card promptly and am assembling the material so that the exhibition forms will reach you shortly.

Would you be good enough to let me know when and by whom the paintings will be picked up for packing and shipment to Springville, so that we may have them ready on time. Furthermore, we cannot possibly allow a commission of 20% of the list price as during our 38 years of functioning we have allowed only 10% to museums only, whether for purchase or for sale. In several instances the museums have raised the prices, which is entirely legitimate as the works of art are brought to your local public, which should be prepared to pay this small difference of 10% on any acquisitions they may make. Our policy of keeping the prices low makes this entirely feasible and it has been considered satisfactory to all other institutions in the past.

I hope to hear from you shortly so that I may have all the data in readiness for you.

Sincerely yours,

BOH/tm

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New York Studio School of drawing, painting and sculpture

646 Broadway, New York, N. Y. 10012 Telephone BR 3-8466

March 9, 1965

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st St.
New York, N. Y.

Dear Edith:

Will you be our guest for lunch on Tuesday,
March 30th, at the New York Studio School?

You would be excited, as I am, to see the
work that the students are doing. Their dedication
is to the highest standards in the fields of painting,
drawing and sculpture, and they take complete advan-
tage of what they know to be a rare opportunity.

Professor Meyer Shapiro, because of his
interest in this project, will take time from his own
busy calendar, on that day, to tell us the story of
the School.

The School is located at 646 Broadway, and
if you wish, I can arrange transportation to take you
down.

Let me hear that you will be there, as I'm
sure it will be fun.

Yours,

Mrs. R. Wolcott Hooker

P.S. There will be a Carey Bus leaving the Plaza Hotel,
at the Plaza-Fifth Avenue side, at 12:00 P.M. If
you prefer to come by other means, we will expect
you at the School at 12:30.

Please try to make it. I'm sure you'll be interested.

FACULTY

Charles Cajori
Sidney Geist
Mercedes Matter
Meyer Schapiro
George Spaventa
Esther Vincent

VISITING FACULTY

Nicholas Carone
Edwin Dickinson
Philip Guston
John Heikler
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Mr. Frederick Richmond

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

February 23, 1965

Mr. Cervais Reed, Associate Director
Henry Gallery
University of Washington
Seattle, Washington

Dear Mr. Reed:

You were very kind, indeed, to send me a photograph of the Stuart Davis painting *TREES AND EL*, oil, dated 1931. We have a record of this in our photograph book, as it was sold by us to the State Department originally. I am delighted that you have it in your possession, as it is one of the top examples of the period, despite its dimensions: 25 x 32".

I am referring the photograph to Mr. Harry Lowe, who is organizing the Davis Memorial Exhibition for Washington, D. C., The Art Institute of Chicago, The Whitney Museum and the U.C.L.A. Art Galleries.

If you don't mind, I will impose on you further by requesting photographs of the Marsden Hartley and the Weber paintings so that we may have them for our record books, since we make every effort to maintain a complete history of each artist's work. You are most fortunate to have such an excellent group from the "infamous" State Department collection and particularly so since they were sold at "10¢ on the dollar". What an addition the collection as a whole would have been to the new Washington set-up. How well I remember the incident as I was deeply involved in it.

Again, many thanks for your kind cooperation. I expect to see the John Demmans this evening and will express my gratitude to them as well.

I hope to have the pleasure of seeing you in New York in the near future.

Sincerely yours,

HGM/tm

The Jewish Museum

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / New York / Riverside 9-3770

HANS VAN WEEREN-GRIEK, ACTING DIRECTOR

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March 5, 1965

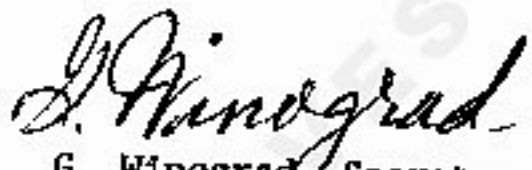
Miss Tracy Miller
Secretary to Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Miss Miller:

Thank you for your letter of February 27th. We are herewith enclosing a photograph of Ben Shahn's "Marriage Contract" (Ketubah); medium; watercolor and ink on paper; size: 30-1/2" h. x 24-1/4" w. 1961.

We would appreciate the valuation on the above. Thank you very much.

Sincerely yours,



G. Winograd, Secretary to
Tom L. Freudenheim
Associate Curator

Encl.

S. E. P.

I. N. S. A.

MUSEO NACIONAL DE ARTE MODERNO

BOQUE DE
CARPULTERO

DIRECTOR:
CARMEN BARRERA

MEXICO, D. F.
TEL.

MARCH 5TH 1965.

MR. JAY CHERNIS
27 WEST 86TH STREET
NEW YORK CITY
NEW YORK 10024

DEAR MR. CHERNIS:

IT HAS NOT BEEN LACK OF INTEREST IN THE SALE OF -
YOUR PAINTINGS THE REASON WHY WE HAVEN'T WRITTEN TO YOU.

AS WE BELIEVE WE HAVE MENTIONED BEFORE, WE HAVE A
NEW DIRECTOR IN THE INSTITUTO NACIONAL DE BELLAS ARTES,
MR. JOSÉ LUIS MARTÍNEZ, AND HE HAS JUST ARRIVED FROM PA-
RIS, WHERE HE WAS OUR AMBASSADOR BEFORE THE U.N.E.S.C.O.
THERE. HE HAS BEEN DROWNED IN WORK, AND WE HAVE NOT BEEN
ABLE TO REALLY GET OUR WORKING PROGRAM IN ORDER.

ONE OF OUR GREATEST INTERESTS IS BUYING PAINTINGS
OF OUR "MAESTROS" FOR OUR WALLS ONE OF THE PRINCIPALS IS
JOSÉ CLEMENTE OROZCO. WE RECEIVED YOUR COLOR PHOTOGRAPHS,
AND WE FIND THEM MOST INTERESTING. YET WE CAN DO NOTHING
WITHOUT MR. MARTÍNEZ' AUTHORITY. THIS SEEMS TO BE A ---
MATTER OF PATIENCE.

IF WE CAN PIN HIM DOWN TO AN AFFIRMATIVE OR NEGA-
TIVE ANSWER WE PROMISE TO ADVISE YOU IMMEDIATELY.

PLEASE FORGIVE US IF WE CAN DO NOTHING ELSE. WE -
WILL CALL MRS. REED AND ADVISE HER WHAT WE HAVE WRITTEN
YOU. IT IS INCREDIBLE THE PROPOCIONS WE HAVE RECEIVED OF
WORKS THAT ARE ON SALE. RECENTLY WE RECEIVED A LETTER --
FROM THE PIERRE BERES GALLERY IN PARIS IN WHICH THEY ---
OFFER US AN OIL ON CANVAS OF THE IMPRESSIONIST PERIOD OF
DIEGO RIVERA CIRCA 1908. IT IS SUPERB! WOULD THAT WE ---
COULD POSSESS IT!

WE WILL WRITE TO YOU AGAIN THE MINUTE WE HAVE ---
NEWS FOR YOU, IN THE MEAN TIME, I REMAIN.

Carmen Barrera

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 10, 1988

Miss Naomi Thompson
Little, Brown and Company
65 East 42nd Street
New York, New York

Dear Miss Thompson:

I'm very sorry that I have not been able to write to you sooner. Unfortunately, I have been unable to contact Mr. Shahn by telephone and it was only last evening that I was able to discuss the exhibition with him when he happened to come into the Gallery. We talked over the exhibition very thoroughly and Mr. Shahn most definitely feels that he does not wish to have the exhibition.

In view of this decision would you please have the shipment of the works cancelled? Thank you for your prompt attention in this matter.

Sincerely,

EGH:rg

Copy to Shahn

February 27, 1965

Mr. William Lane
Holman Street
Lunenburg, Massachusetts

Dear Mr. Lane:

I don't mean to make a nuisance of myself, but do want to remind you that we are holding here at the Gallery the two Charles Sheeler paintings which you loaned to us for our January exhibition.

At your convenience, could you let us know whether you wish these shipped to you via Boston Truck or would prefer to have us hold them until you are in New York so that you can take them by hand.

Hold

Many thanks for your trouble. My best to you and Mrs. Lane.

Sincerely yours,

Tracy Miller

IRMELA LINNENKAMP


MÜNCHEN 9
HARTHAUSER STR. 107
TELEFON 43 64 01

8th March 1965.

~~Kuniyoshi~~ with publisher and to
send typeset. I hope the original
results. Halpern, I believe
Thank you so much for
your letter of February the
reminiscent and the enclosed
Photographs. I believe
Your exhibition must have
been a great success seeing
how few paintings of Kuniyoshi
are still for sale.

Just as I like "Eve" we liked
best. Unfortunately the price
is too high for us.
But my husband would
like to publish this painting
in his "Lexikon for painting".
Have you any objection to
this? If so please let us
know; otherwise we take
it as your consent.

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



March 9, 1965

Mr. Tom L. Freudenheim
Associate Curator
The Jewish Museum
1109 Fifth Avenue
New York, New York 10028

Dear Mr. Freudenheim:

As you requested, I am listing below the current valuation for insurance of your Ben Shahn.

MARRIAGE CONTRACT (KETUBAH) \$2500.

Sincerely yours,

BOH/tm

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
WASHINGTON 25, D. C.
CONSTITUTION AVENUE AT TENTH STREET

February 24, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York 10022

Dear Edith:

Enclosed are loan forms for the Stuart Davis works we are requesting from you for the memorial exhibition. These include paintings from your personal collection, The Downtown Gallery and the Davis studio.

I presume Tracy will be the one to fill in the blanks on these for us. We have not shown how the lender was to be listed, although it was my understand from our conversation that it should be:

Lent by the Estate of Stuart Davis, courtesy of The Downtown
Gallery, New York City

That credit line does not apply to the things from your private collection, of course.

Other information, such as dimensions, were taken from your records, but for a document such as the catalogue it is important that Tracy check these. I have already alerted Tracy that we would want black and white photographs and I hope these can be sent immediately. I am making the selection for reproduction in the catalogue now.

As you know we have No. 18 of the color lithograph Cliché. If this is not to be the one that comes into NCEA's collection, which will it be? Should No. 18 be returned to you or Mrs. Davis before we receive the one which will come into our collection? Or, to simplify matters, can you girls handle this swap there and let us keep 18 here?

We have not yet received loan forms or any other reply from the Lanes and the Lowenthals. I am getting increasingly anxious about this, especially since we are committed to having the catalogue copy to our printer by March 15.

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- 2 -

which lasted a long period, has caused a line-up of ships in the harbor, which will delay any pick-up for many weeks. We checked this morning in connection with an incoming shipment and were told that it would take two or three weeks for any boat leaving immediately to unload and then, of course, an additional week for customs clearance. In any event, I think it would be wise to send the material to us immediately and we can work out a time schedule accordingly.

May I hear from you by return mail or, preferably, by cable. Best regards,

Mr. Arnold Evans
Tyrone Power
123, Avenue de l'Europe
Paris 14, France

Sincerely yours,

Dear Mr. Evans:

I was glad to hear from you - finally, and while I regret that the June edition of the HALLMAN is delayed again, I am pleased to learn that Little, Brown and Company has finished the trade edition.

BCH/ta

CC: Mr. Ben Shahn
Miss Naomi Thompson

Miss Thompson of that list has communicated with me and I advised her that we would be very pleased to have the exhibition of the original paintings and cooperate with the publisher in the public launchings and giving a copy of this letter to her in the hope that he can handle better than I can and I will phone him in the morning.

Actually, I agree with you that it would be more advantageous to start with the trade edition. It also occurred to me that, if the Little, Brown will not cooperate in landing the original Shahn paintings, we might show the originals, progressives and all the technical material, using the reproductions instead of the paintings in this instance and give the Little, Brown the opportunity of having another exhibition with the originals and the June edition.

We can be ready for the show here on March 1st if we can be assured of receiving all the material from you via Air Express satisfactorily in advance. I realize there is not very much time and of course none of the reproductions will be prepared to start advertising from as early as the 1st for the March launch. However, we can make the Saturday and/or Sunday papers with enough publicity. I am sure, as being in a large audience. Also, we would have to receive word from you by cable in order to get our announcement and invitation to our mailing list, including the press, museum and the collectors. We have scheduled a one-man show for the month of March, but can postpone it until the 1st, giving us two weeks for the Shahn exhibition.

Incidentally, I did not receive a prospectus and, unless I can obtain one from Little, Brown and Company immediately, would suggest that you send another copy at once via air, as "airline mail" will certainly take a couple of weeks or more and anything sent by post at this time will be entirely hopeless in view of the fact that the book strike,

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February 24, 1965

Mr. Boris Miraki
166 Newbury Street
Boston, Massachusetts

Dear Boris:

We are getting telephone calls and letters to the point where it's almost daily from our client who purchased a cast of David Aronson's THE SINGER. Can you help me to curb this guy's appetite by giving me an indication of a date by which this will definitely arrive?

Also, we had asked for a photograph of the sculpture which we could send to him in the meantime. Could we have that to pacify him?

I will be most grateful for your assistance.

My best regards,

Cordially,

Tracy Miller

Rec'd Paulp
3/5/65

Rec'd photo
3/2/65

March 9, 1965

Mrs. John Troy
42 East 7th Street
New York, New York 10021

Dear Mrs. Troy:

When you were in the Gallery just before your marriage, we understood that you would return from your honeymoon at the end of January and would notify us when and where to deliver Ben Shahn's WHEATFIELD, 1964, silkscreen, which you had selected.

As we are still holding this for you, would you be good enough to let us know if you wish us to deliver this or if you would prefer to call for it at the Gallery.

Many thanks for your courtesy.

Sincerely yours,

Tracy Miller

February 19, 1965

Mr. Joseph L. Greenberg, President
Institute for Retarded Children
of the Shield of David
1800 Andrews Avenue
New York 53, New York

Dear Mr. Greenberg:

I am returning herewith the two tickets you sent, with regrets that The Downtown Gallery has been called upon for so many charitable contributions of late that it has become necessary to call a halt for the time being.

Sincerely yours,

Tracy Miller

February 24, 1965

Mrs. Joan Ankrum
Ankrum Gallery
910 N. La Cienega Blvd.,
Los Angeles 69, California

Dear Joan:

I have been receiving your announcements and have been hearing great news about the success of your new gallery and I am, of course, perfectly delighted.

As you may have been told I have had a series of minor illnesses based on a complete state of fatigue. Most of this was due to the great problem I had of finding an appropriate place for the new gallery, but finally I did sign a lease on the prime-baby of all time - after waiting and struggling, suffering, etc., for ten solid months because of some stupid complications at the landlord's end. Besides, an ex-employee -- I believe I mentioned this before -- messed up our records so badly that it has taken all this time to straighten them out, especially with new employees who are not as familiar with the material. Before we move at the end of April we will be in the same beautiful shape we always were in the past.

I am still struggling with your records as the list you sent me was very incomplete. Perhaps Bill can go over it once again and fill in all the gaps so that I am certain that we coincide. Immediately after I will send you a check for whatever balance is due. No doubt you know that we sent a number of paintings by Morris to the Pennsylvania Academy and to the Caroson Gallery, as well as other institutions. We have very few examples of his work in our possession at the present time and if you can send several I would be most pleased.

We hope to open in the new galleries on the first of May but the job before us is fantastic as we have only the month of April and since we are staying here until April 30th (in which to do all the remodeling in the new quarters. However, we just have to get through and I will be going at 18 hours a day until then. Boy, am I going to rest up this summer when the gallery is closed. That is all I need as I recuperate very rapidly, and particularly so in Connecticut where I am not engaged by street floor visitors and the telephone.

February 25, 1965

Mr. Thomas S. Baechner, Director
The Brooklyn Museum
Eastern Parkway
Brooklyn, New York 11238

Dear Mr. Baechner:

I am returning herewith the catalog which you were kind enough to lend to me in order that I might add the information on John Storrs to the data we are collecting in preparation for our exhibition of this artist's work.

I am most grateful to you for your cooperation. The catalog was most helpful.

When our catalog for the exhibition is completed, you will of course receive a copy together with an invitation to the opening. I sincerely hope that you will be able to attend. It will be a pleasure to see you.

Sincerely yours,

EGH/tm

February 20, 1965

Mr. Charles Sheeler
Dow's Lane
Irvington-on-Hudson, New York

Dear Charles:

I have just received a letter from Wilbur H. Glover, Director of the Shaker Community Inc. in Hancock, Massachusetts, asking whether you would have available for purchase photographs of Shaker objects. I remember you had quite a few and if there are any with which you would care to part, please let me know, indicating the price involved.

Several days ago, I had a very pleasant visit with Masya, on whom I called at the hospital. Unfortunately, it has been impossible for me to get away, but I did make it on that occasion and was very happy to see her and have a good chat.

Keep up your good spirits. I hope you enjoyed reading all the letters which I finally returned to you. The story in Time Magazine made a great hit with the public and we have had a great many comments from visitors and via telephone. Also, as you know, a number of your paintings in the exhibition have been sold and, as I mentioned to Masya, I hope you don't mind that we increased the prices considerably. I will send you a complete list of the sales shortly so that you may know where these superb paintings found a happy home.

Love,

EGB/tm

March 12, 1965

Mr. Harry Lowe, Curator
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C.

Dear Mr. Lowe:

Your assistant called me a day or so ago and had me a bit confused, but I think I've figured it out now. It was Bob Grade, not I, who was working on photograph lists and loan forms and I have passed the word on to him that you are anxious for these.

Mrs. Halpert was pleased, of course, with the message that you had received a positive reply from Dr. Kayden about WAYS AND MEANS.

As to collecting all the items here for the pickup, as I told your assistant, we just do not have the facilities to do this nor the space to gather the items on the premises, so I'm afraid all the items will have to be collected from where they are, whether in warehouse, studio or whatever.

Thanks for the return of the Pippin material and the Lerox copy. Best regards.

Sincerely yours,

Tracy Miller

February 19, 1965

Mr. Harry Lowe, Curator
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C.

Dear Mr. Lowe:

The following is the body of the letter received by Mrs. Halpert from the James Monroe High School in reply to her request for current information on the Davis painting allocated there by the W.P.A.

"We have been searching for the oil entitled 'American Waterfront' and so far we have had no luck. However, we are sending inquiries to people who were in the school years ago and may have some recollection of the painting.

We will be in touch with you again soon.

Sincerely yours,

(signed) Beatrice Bass,
Adm Ass't.

I, too, am

Sincerely yours,

Tracy Miller

March 2, 1965

Mr. Seymour H. Knox, Chairman
New York State Council on the Arts
250 West 57th Street
New York, New York 10019

Dear Mr. Knox:

I am sorry that I left the impression to the effect that I am not lending the paintings selected by Katharine Kuh to the New York State Council on the Arts. As a matter of fact, we have already sent a reply to the person in charge of publicity and have ordered the four photographs of each painting to be mailed to her directly. After all, I am most enthusiastic about the idea of the show and want to cooperate with you - despite the fact that you pre-dated me in Rochester.

Best regards - and don't miss our next exhibition, which will be the great surprise of the season. An announcement will be sent to you shortly.

Sincerely yours,

BGH/tm

C: Honorable Nelson A. Rockefeller

March 6, 1965

Mr. Alfred Barr Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Alfred:

Harry Lowe, Curator of the National Collection of Fine Arts at the Smithsonian Institution, asked me to write to you "indicating my approval" for the loan of SALT SHAKER to the forthcoming Stuart Davis Memorial Exhibition.

Naturally I am delighted to do so as I feel - as he does - that it is important to include this painting in the show.

Best regards,

Sincerely yours,

EOH/tm

March 2, 1965

Mr. Edmund E. Kuehn, Assistant Director
The Columbus Gallery of Fine Arts
Columbus, Ohio 43215

Dear Edmund:

In response to your letter, I can assure you that as soon as the estate releases the Davis paintings I will send you several photographs of the eggbeater period and a late example which, because of the small dimensions, may be a possibility for you. At the moment we are all preoccupied with the preparations for the large Memorial Exhibition to open at the Smithsonian in May. Once that is completed and Mrs. Davis will be released, we'll be in a better position to advise you of what is available.

Fortunately, in the case of Max Weber his widow released some of the early paintings which the artist hoarded - including several of the outstanding examples in the cubist category.

The Pasquin book you mention was completed in 1964 and published by the University of Texas Press late in the year. This book relates exclusively to the famous Caribbean Sketchbook which I had sold to Mrs. Mollay in the early 1930's. All of the 99 watercolors and drawings are reproduced in facsimile and no additional pictures are included in this particular book. The text, of course, is much more inclusive and was written by John Leeper, Director of the Mollay Art Institute.

As a great enthusiast of Pasquin's work, I certainly would adore seeing the collection you have - and when you are in New York I will be glad to return the compliment by showing you the few examples I have in my private collection, including one of the drawings referred to in Leeper's text. Like all the others in that playful group it can fit into the category of "impossible interviews". In any event, I hope to see you in New York in the near future.

Sincerely yours,

EOH/tm



THE ROCHESTER MEMORIAL ART GALLERY
OF THE UNIVERSITY OF ROCHESTER
* ROCHESTER, NEW YORK 14607

February 25, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

I trust that by now the material which you loaned to the exhibition IN FOCUS: A LOOK AT REALISM IN ART has come back to you safely.

This exhibition was perhaps the most successful we have ever held from the point of view both of its educational value and of its popular appeal. We are deeply indebted for the very important part played by your loan.

On behalf of the Board of Managers, I wish to express our gratitude for your generosity in lending.

Sincerely yours,

Harris K. Prior
Director

HKP:jo

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February 24, 1965

Mr. Larry F. Aronson
The Washington Post
1515 I Street, N. W.
Washington 5, D. C.

Dear Mr. Aronson:

Thank you for your letter.

Indeed, as soon as the contract between the
Crown Gallery and me is signed, I will
communicate with Mr. Malay, as you suggested.
Several days ago I received the final plans
and this will expedite the closing of the deal.

Sincerely yours,

RM/14

THE MUSEUM OF MODERN ART

NEW YORK 19

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 8-8900
CABLES: MODERNART, NEW-YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

10 March 1965

Dear Edith:

Thanks for your note of March 6th about the Davis Salt Shaker. I do not understand why Mr. Lowe should have asked you to give your "approval" to the loan since we wrote him that you have possession of the picture and complete responsibility for it during your lifetime and he should therefore write to you.

However, since, thanks to your generous good will, the picture will eventually come to our Museum, I suppose I ought to report to you that the painting has a record of serious flaking, lifting and blistering according to our records dating from 1954, 1956, and 1957. We were so concerned that when you wrote us on December 1, 1962 in relation to a Corcoran exhibition we replied December 7th questioning the wisdom of sending it travelling again. We offered to send you our conservator to examine the painting but I believe we had no response from you. Under these circumstances we again question lending it to four museums across the country (the Whitney, of course, excepted). Perhaps since 1957 you have had it carefully examined by some expert you trust.

In any case, the decision is of course yours.

Sincerely, and my best to you,

Alfred H. Barr, Jr.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

AHB:rr

Eggs

3/5/65

Miss Bachelier on the Picture
Desk of the Times Sunday Mag.
would like permission to repro.
Charles Sheeler "Upper Deck"

Coll.

Fogg Art Museum

556-1297

reg

copy to 99

copy to 99

Mrs. ALBERT WERTMAN
1080 PAGE ROAD - BELLE MEADE
NASHVILLE 6, TENNESSEE

Feb 26
1965

Dear Mrs. Harpert:

Truely here is a
clipping showing the Shalom
Mosaic at the Temple here!
Both Harry Love of The Smithsonian
& Ed Harpert have asked
for it but it was hard to
come by as it is about five
years since the publication.

I am still trying to get
hold of the negative so we
can get some copies of the
photograph in color. If this
is impossible would you
want a picture taken by

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may be published 60 years after the date of sale.

Mar. 11

Dear "Boss-Lady",

The Kuniyoshi arrived in record time....this a.m., and having a mind like a s~~lave~~ave, I figure I'd better get a check to you.

Can you explain the signature in the lower right hand corner for me?

("Yasuo Kuniyoshi
by S.M. Kuniyoshi")

I'm not "up" on all of the histoire speedotique ~~you~~ your stable.

It was great fun to burst in on you last week. Glad you had a minute free. The news of the new nest sounds very intriguing. Glad to have gotten the "hot poop".

My best to you all,

Ed Loring

February 20, 1965

Miss Carol Lange, Registrar
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Miss Lange:

I am enclosing the appraisal form as no doubt you will want to retain that in a separate file.

I, too, enjoyed meeting you and hope that you will have occasion to be in New York again soon.

As I recall, we showed you quite a few of the Folk Art paintings in the Gallery's collection which, in my estimation, has the cream of this material. Perhaps, if you look again, you will find something more to your liking, although I am quite certain we are not making any additional purchases since nothing of real quality has been turning up for years.

In any event, at some future time I would be glad to give you a complete review. I look forward to seeing you.

Sincerely yours,

RGH/tm

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Prior to publishing information regarding sales from
researchers are responsible for obtaining written per-
mission from both writer and publisher in advance. If it can be
established after a reasonable search whether an article
purchased is being used, it can be assumed that the article
may be published in future after the date of sale.

W. H. White

February 20, 1965

Mrs. McLennan Morse
San Ysidro Ranch
Santa Barbara, California

Dear Mrs. Morse:

On my return from a lengthy trip I found your receipt for the Osborn VIOLINIST. I was greatly distressed that the picture arrived in poor condition, but am happy that nothing happened to the painting proper. Please let me know what the costs are for the repair. We will be glad to send you a refund.

I hope you are enjoying this very handsome example of Osborn's work and also hope that you will be in New York in the near future and will pay us another visit.

Sincerely yours,

EDH/tm

March 1, 1965

Mr. E. R. Hunter, Director
Morton Gallery and School of Art
Palm Beach Art Institute
Pioneer Park
West Palm Beach, Florida

Dear Mr. Hunter:

Thank you for your letter of February 17s. We regret very much the news it contained that we will have to omit such a significant Stuart Davis work as New York Mural from our Memorial Exhibition. However, your reasons for declining our request are certainly many and valid.

We do appreciate the careful consideration which you have given to our request and hope that there will be some future opportunity for cooperation between our institutions.

Sincerely yours,

David W. Scott
Director

cc: Mr. Lloyd Goodrich
Mrs. Edith Gregor Halpert _____

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March 7, 1965

Dear Sir,

New York University understands that you handle the work of Walter Thiegs, Theodore Stamos, and Yasuo Kuniyoshi. Since the University owns works by each of these artists, we would appreciate it if you would send us their biographies for cataloging purposes.

Please send them to:

Mr. Pat Gurni
80 Washington Square East
Room 47
N.Y., N.Y.

Thank you for your kind attention.

C. S. Greene

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February 26, 1965

Mrs. Alfred P. Shaw, President
The Arts Club of Chicago
109 East Ontario Street
Chicago 11, Illinois

Dear Mrs. Shaw:

Thank you so much for sending me the illustrated poems by John Storrs. Since this is the original manuscript, I decided it would be best to return it to you. As you probably know, much theft is taking place these days and I would be beside myself if anything happened to this wonderful and personal document.

Gratefully yours,

EGH/cm

Via Registered Mail
Return Receipt Requested

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa. 18105

March 8, 1965

Mr. James A. Michener
Tinicum
Pipersville, Pennsylvania

Dear Jim:

At my request, I received this morning the three enclosed photographs from Edith Halpert. These are the last remaining available works by Charles Sheeler and came to her directly from Mrs. Sheeler.

As you will see from the back, these are tiny works and purportedly the last ones that will be placed upon the market. They are on plexiglaes, which was the method that Sheeler used when organizing his larger paintings. They are sketches, in color, but in Sheeler's wonderful way they are full statements as well.

Edith prices them at \$3,000, which I believe is close to being a fair price, and would give us the usual ten percent discount at the Museum. I am terribly tempted to use the \$2,000 in your Acquisition Fund here for one of these paintings, preferably Western Industrial 1955, but I am quite sure that my Trustees would not understand an investment of this size for a work that has such small dimensions. This is practically a certainty.

I am therefore suggesting to you that you consider adding one of these pieces, and preferably the one which I feel is a synopsis of Sheeler's more personal contributions, for the Foundation Collection. It is going to be a long time, I believe, before any full-scale Sheelers come on the market. They will be snapped up and their prices will be astronomical. I think that, somewhat in the manner of the Feininger, we have an opportunity to have representation of an artist whose major works are out of reach.

As you know, Charles Sheeler has been paralyzed since 1958 and nothing new from his hand can ever be expected.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Réalités

301 MADISON AVENUE - NEW YORK 10017 N.Y. YUKON 6-5181
195 SLOANE STREET - LONDON, S.W.1. BELGRAVIA 2331

13, RUE SAINT-GEORGES, PARIS 8-

MARI NC 83-39

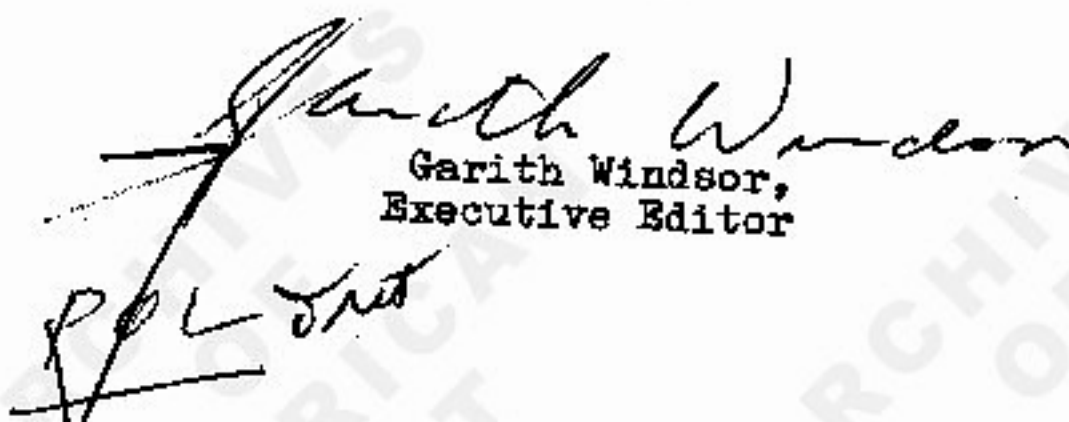
3rd March, 1965.

Miss Edith Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.
ETATS UNIS.

Dear Miss Halpert,

Thank you for your letter of February 12th.
I am disappointed that you can't give me a definite
date for an exhibition of Abraham Rattner's work,
so that we can arrange to publish an article at the
same time. I feel that for our article to have its
proper significance, he should have a one-man show
in New York.

Yours sincerely,


Garith Windsor,
Executive Editor

February 23, 1965

Mr. Harry Lowe, Curator
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington, D. C.

Dear Harry:

I am enclosing a photograph of a very handsome painting by Stuart Davis which was acquired by the Henry Gallery in Seattle, Washington from the State Department collection and I hope that you will agree with me that it should be included in the exhibition. I will have someone take the photograph over to the Whitney for Lloyd's reaction and he will no doubt get in touch with you.

Also, for your information, I talked with Milton Lowenthal, who will send you the forms very shortly. And so, you may depend on obtaining these paintings. Tomorrow, I will make another try to reach Bill Lane and will let you know the results.

In reading the lengthy outline of the N.C.F.A. I noted the fact that you have a "conservator". Would it be possible to have him clean the two or three paintings - specifically LANDSCAPE WITH DRYING SAILS and LANDSCAPE WITH MAP, NEW MEXICO - so that Rosalie and I will not have to undertake the additional expense. Do let me know. As I am receiving a good many calls for valuations, I assume that favorable replies are coming in to you.

I will try Gordon Bunshaft once again, although the big mural, with the complications involved in its removal, seems rather hopeless. However, if I am not mistaken, you invited the painting which preceded this - and if I do get some favorable news, I will let you know promptly. Okay?

Do let me know when you plan to be in New York. Best regards.

As ever,

EGH/tm

P.S. I don't remember whether I mentioned that we had no luck in locating the owner of the Davis which we had listed as belonging only to a Mr. Kamens. The person of that name whom we contacted said, "No such luck. I wish I were the one who owned a Stuart Davis."

PETER MORSE
2034 PLAZA BONITA
SANTA BARBARA, CALIFORNIA

February 23, 1965

Downtown Gallery
32 East 51st Street
New York 22, N. Y.
Att: Tracy Miller

Dear Miss Miller:

Thank you for your letter of February 11th.

I had asked, at the time I was in the gallery, to be established as a charge customer. Since you do not wish to do this, I am glad to send you my check now and would appreciate your sending the Shahn print WARSAW 1943.

Sincerely yours,

P. Morse
Sent 2/16

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 3, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street,
New York 22, New York

Dear Mrs. Halpert,

I thought that perhaps you would be able to help me in establishing current values on C.S. Price paintings. Dr. Francis Newton suggested that I write to you with the thought that you would know of sales of Price paintings within the last few years. You might even have some of his work available, and in that case would be able to evaluate their worth on today's market.

I would very much appreciate any information regarding this, that you could give me.

Dr. Newton, director of our Portland Museum, does not feel he is able to determine sales value as he has no idea of any recent sales, or what the N.Y. market in Price paintings has been.

I would very much appreciate any information you might have regarding sales of Price paintings or drawings, or anyone who might be in a position to give me that information. I will look forward to hearing from you.

Very sincerely,

Arlene Schnitzer

Mrs. Harold Schnitzer
Director

THE FOUNTAIN GALLERY OF ART



115 S.W. FOURTH AVENUE
PORTLAND, OREGON • 228-8476

oils - water colors
sculpture - graphics
custom framing

eva lee gallery, Inc.

450 great neck road

great neck, l. i. n. y.

516 - hunter 2-3360

March 1, 1965

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Do not let your face be red. If my Great Neck Bank can lose a deposit, you certainly have a right to misplace some lithographs, which is much less embarrassing.

I am sending you some correspondence I have had with Brandeis University in 1962. At that time, James Rosenberg said that he would put up \$750.00 if they could find a donor to give the other \$750.00. I was then asking \$1500.00. Upon their request, I mailed them to Boston and cannot believe that Brandeis is so short of funds that they could not afford to buy them.

Mr. Rosenberg's offer is long forgotten and I do not want to approach him again, since I think his feelings are hurt, because I would not sell his pictures in my gallery. However, they are much less now and maybe you could find someone who would be willing to give them to Brandeis, or maybe they have some money now to pay for them.

I am stubborn and just do not want to break up the set.

Thank you for your help.

Cordially yours,

eva lee gallery, Inc.

el:Mb
Encl.

The price \$ 750⁰⁰

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Davis Ad

March 10, 1965

Mr. Richard Wender
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington 25, D. C.

Dear Mr. Wender:

Mrs. Davis has just given me the information you requested.

Her maiden name was Roselle Springer, the marriage took place in 1938. Earl was born April 17, 1932, and his full name is George Earl Davis.

Sincerely yours,

Tracy Miller

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February 19, 1965

Mr. John O. Curtis
Curator of Architecture
Old Sturbridge Village
Sturbridge, Massachusetts 01566

Dear Mr. Curtis:

In response to your letter of February 15th, I have very little information to offer to you other than the fact that I purchased these portraits with a large group of paintings and sculpture from Mrs. Isabelle Carlton Wilde of Cambridge, Massachusetts. Mrs. Wilde was one of the pioneer collectors of American Folk Art and I acquired these from her in the late 1920's. She furnished no data and my description is based on the inscriptions which appeared on the face of the paintings.

All our sales records other than those of the past decade are packed and stored in a warehouse, but I have a faint recollection that these paintings were either lent for exhibition or sold to the Newark Museum in December of 1930.

Sincerely yours,

BOH/ta

February 18, 1965

Palm Beach Post
Palm Beach, Florida

Attention: Miss King, Art News

Dear Miss King:

A clipping of your article which appeared on Saturday, January 23rd has just reached me. I am referring to the announcement of the Stuart Davis painting acquisition by the Norton Gallery.

I would like to make an important correction. In the 6th paragraph, you state that (1) the painting "was an uncompleted mural" (2) "started under the program of the Works Progress Administration of Depression days". Actually, this was not intended as a design for a mural ~~to be executed~~ nor did it have any association with the W.P.A. The facts are that the Museum of Modern Art, either late in 1931 or early in 1932 invited a group of artists to send in existing paintings or, if agreeable, to paint one specially for an exhibition to be held in 1932. The intention was to stimulate interest in murals among architects, etc. in order to help the artist through the depression period. The W.P.A. project did not start until 1936, and obviously this painting has no relation whatsoever with it. NEW YORK MURAL has been exhibited under that title subsequently. It has never been used for an actual mural.

I thought you would be interested in having the correct information.

Sincerely yours,

EOH/tm

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480 Sicomac Ave.
Myckoff, N.J.

Feb. 25, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

In Alice Ford's book, entitled Folk Art, New England To California, I came upon a work from your collection, which I would be very interested to buy. It was a pen drawing and pin pricking, of a gentleman with a high hat and cape. If you still have this picture and would be interested in selling it, I should be very delighted to hear from you.

Very truly yours,

Fritz Krieger
Fritz Krieger

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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about increasing the prices by at least 30%.

If there is any further information you require, please advise us accordingly. We do want to cooperate with you to our fullest extent.

At some future date I will be very glad to send you a selection of engravings by Ben Shahn.

I trust the Kuniyoshi Exhibition will be a great success and that you will be pleased with our selection which was made with the cooperation of his widow. The consignment invoice will be sent to you within the next week or ten days.

My very best regards.

Sincerely yours,

RM/24

LOOK

COWLES MAGAZINES AND BROADCASTING INC. 488 MADISON AVENUE NEW YORK NY 10022 MU 8-0300

ALLEN F. HURLBURT, Art Director

March 4, 1965

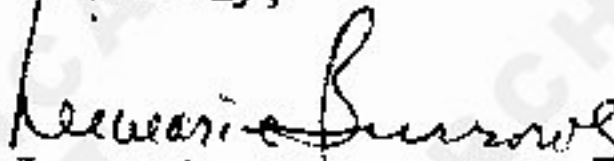
Mrs. E. Halpert,
Downtown Gallery,
43 East 51 St.,
New York City

Dear Mrs. Halpert,

Attached is the notice from the Society of Illustrators asking permission for the use of Ben Shahn's drawing of Gandhi made for the August 25, 1964 issue of LOOK, for several of their travelling exhibitions.

Please let me have your decision so that I can notify them either way. Many thanks.

Sincerely,


Leemarie Burrows

P.S. We will be glad to send a fine photo reproduction if you don't wish to risk damaging the original.

LB

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs Halpert

-3-

March 3, 1965

Still single, I have never been in a financial position to get married. I remain in Douglas because by living at home rent-and meal-free I am able to have more time for my work. Although this arrangement has become more unpleasant as I've grown older.

If you would like additional detailed information in certain areas I will be very glad to furnish it.

Thank you very much Mrs. Halpert, I sincerely appreciate your interest.

Very truly yours,


FRANK E. BRUNO, JR

FEB/t

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Memo from

HARRY SALPETER GALLERY, Inc.

42 EAST 57th STREET • N. Y. C. • MUmayhill B-5639

Feb. 20, '65

Dear Mrs. Halpert:

I have a request from a collector of drawings and graphics for "drawings by Ben Shahn such as he did to illustrate stories of Sholem Aleichem."

I should appreciate any information in case such drawings are available.

Thank you Sincerely,
Harry Salpeter

March 2, 1965

Mr. Harry Salpeter
Harry Salpeter Gallery Inc.
42 East 57th Street
New York, New York 10022

Dear Mr. Salpeter:

Forgive me for being so late in replying, but I have been away on two trips and am just getting at my dictation.

The series of drawings and one painting Shahn made in connection with the stories by Sholem Aleichem date back a good many years and were not used as illustrations, or were not intended for such use, but several were used in a program of short plays held for charity. This occurred in the 50's and all the drawings and the painting were sold during that period. We have nothing dealing with this subject in the Gallery nor are any in the possession of the artist. I am sorry that I cannot cooperate with you but if there is any other drawing of interest to you I will be very glad to send it on approval. Do let me know.

Best regards.

Sincerely yours,

RMH/tm

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Pl
Ret. letter
to SA

March 5, 1965

Mr. Patrick Shugart
Allied Publications, Inc.
2485 East Sunrise Boulevard
Fort Lauderdale, Florida

Dear Mr. Shugart:

Thank you for your letter of February 26th. As you requested, I am enclosing a copy of the Stuart Davis biography for inclusion in your forthcoming book, "PRIZE WINNING PAINTINGS." You will find that the recent additions to the biography have been included in this copy.

The dimensions of "LESTER AND HIS ECOL" (please note the correct spelling of ECOL, incidentally) are 24" h. x 38" w. The work is dated 1962.

I have also contacted Mrs. Davis and she has agreed to send along the photograph you requested to you directly. You should be receiving this very shortly.

Thanks again for your interest and best wishes for the success of your book.

Sincerely,

6/1/79

THE COLUMBUS GALLERY OF FINE ARTS

COLUMBUS, OHIO 43215

February 25, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York.

Dear Mrs. Halpert:

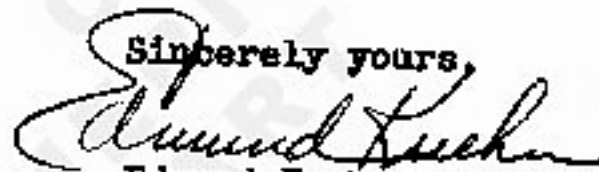
Thank you for your letter of February 23 with the information concerning the Stuart Davis estate. I do hope the Gallery will someday be in a position to acquire a painting. The early "egg beater" series has always somehow felt just right for the purpose of extending our Howald Collection. Then, always a major example of his later painting would be appropriate. Please keep us in mind.

In the case of Max Weber we have a fine early still life¹⁹²⁴ but his cubist attempts as well as his figure painting would be welcome. We have a figure painting titled "Wayfarers" which we acquired from the Spaeth Foundation in 1958.

Could you tell me how the study of Pascin which is being done by the young man from Texas is coming along? I wonder if he knows how many drawings we have. I could write him if you could provide me with his name.

Thanks again for your letter. I hope I may see you when I again come to your fine city.

Sincerely yours,



Edmund Kuehn
Assistant Director

EK/fm

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February 23, 1965

Trans World Airlines Inc.
P. O. Box 1102
Church Street Station
New York, New York 10008

Gentlemen:

We have received your invoice for \$45.55, Airbill Number 15-ORD-365675.

May we call your attention to the fact that someone from TWA telephoned ahead to say that we would have to pay this charge collect on delivery, but stating that the amount was \$43.55. Therefore, a check for this latter amount was ready for your man when he delivered. As there turned out to be a discrepancy in the amount, the additional \$2. was paid to him in cash. He signed the shipping receipt "R. Obirek". Our check for this delivery is #34277, dated February 3, 1965 and our bank has informed me today that this check has cleared, endorsed by your company.

Will you therefore please check your records and see that this account has been properly credited.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

artist

February 27, 1965

Mr. Bernie Peace
Assistant Professor of Art
West Liberty State College
West Liberty, West Virginia 26074

Dear Mr. Peace:

Thank you for your letter and for offering us the opportunity of seeing slides of your work.

The Downtown Gallery has, for many years, concentrated almost exclusively on the work of those artists on its permanent roster, most of whom have been associated with this Gallery since the 1930's - or earlier. We do not anticipate making any additions to this roster, but do wish you the best of luck in making the appropriate gallery affiliation for your work.

Sincerely yours,

Tracy Miller

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Mrs. Arthur L. Shipman, Jr.
120 SCARBOROUGH STREET
HARTFORD, CONNECTICUT 06103

March '66

Dear Miss Halpert,

My husband saw the
"Posthumous Portrait" and did
not like it nearly as well
as some of the later ones;
We are both very busy
this winter and will have
to postpone our visit to
set a George Morris till
another year. I had hoped
this small picture would be
just right for us.

Thank you for your
note

Sincerely

M D Shipman

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March 2, 1965

Mr. Edward Albee
27 West 10th Street
New York, New York

Dear Mr. Albee:

As you requested, I am sending you this note to advise you that the TORSO by William Zorach was finally returned to us and can be seen at any time you find convenient.

May I suggest that you phone in advance so that we may have it on view - and so that I may be here, as it is always a pleasure to see you.

Sincerely yours,

EON/tm



NEW YORK STATE COUNCIL ON THE ARTS

March 9, 1965

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
32 East 51st Street
New York, New York 10022

Dear Mrs. Halpert:

Many thanks for your recent letter concerning the pictures for the Council's exhibition at the World's Fair this year. I am particularly pleased that the matter of concern regarding the length of time that the pictures would be on loan has been clarified.

Your cooperation and considerable help has been gratifying to both Mrs. Kuh and me.

Sincerely yours,

Seymour H. Knox
Chairman

SHK:sg

Nelson A. Rockefeller
Governor

Seymour H. Knox
Chairman

Henry Allen Moe
Vice-Chairman

Reginald Allen
Mrs. Harman Brereton
Angus Duncan

Theodore M. Hancock
Miss Helen Hayes

Louis Clark Jones

David M. Keiser

Mrs. David Levene

Alfred J. Manuti

Hale Woodruff

March 6, 1965

Mr. Harry Lowe, Curator
National Collection of Fine Arts
Smithsonian Institution
Constitution Avenue at 10th Street
Washington 25, D. C.

Dear Harry:

As I mentioned yesterday, one of the W.P.A. paintings, entitled AMERICAN WATERFRONT has been located at the James Monroe High School, 1300 Boynton Avenue, Bronx, New York 10472. The letter we received from Beatrice Bass, Administrative Assistant, reads:

"We have succeeded in locating the oil entitled "American Waterfront". It has been rolled up for several years. We are having it stretched and framed. The measurements are 32 x 50.

"Please let me know if there is any other information that you require."

It seems almost imperative to include this painting in relation to future government support of the Fine Arts Programs.

Do you want to communicate with Miss Bass directly, or what?

A bientot,

EGH/tm

P. S. I have found a photograph of a painting with the same title, AMERICAN WATERFRONT, Analogical Emblem, 1934. There is no size, but no doubt this is the one now in the James Monroe High School. And it looks great to me. Coincidentally, I found a slip which looks like yours in the preceding photograph of GAS PUMPS, Gouache, 1925-35 in the collection of the Wadsworth Atheneum and hope that that indicates that you are inviting it to the show.

P.P.S. I just discovered through Harlan Phillips that those gifts were from the P.W.A.P. instead of the W.P.A., where Stuart was employed December 26, 1933 and "discharged" April 28, 1934. He received \$618.18 for three oils and more than five sketches.

C: Mr. Lloyd Goodrich

WEST LIBERTY STATE COLLEGE
WEST LIBERTY, WEST VIRGINIA 26074

No
me!

February 25, 1965

Downtown Gallery
32 E. 51
New York, New York

Gentlemen:

I am writing to ask about your policy in regard to viewing work by new artists, that is, artists new to the New York art scene. Do you have a policy for such viewing, and is it possible to bring work to your attention?

If so, may I send color slides to avoid the cost of shipping work that you may not be interested in seeing? I would send the slides at my expense both ways, of course.

Sincerely yours,

Bernie Peace

Bernie Peace
Asst. Prof. of Art

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 16, 1964

AIR MAIL

Mr. Joseph Allen Patterson, Director
American Association of Museums
2306 Massachusetts Avenue, N.W.
Washington 8, D. C.

Dear Mr. Patterson:

We wish at this time to remind you of a number of facts with respect to our Association, with which I believe you are already familiar, to draw certain conclusions from those facts, and to make recommendations that as a result are suggested.

Our Association has now been in existence for over two years and in three art "seasons." One of its main accomplishments has been the establishment of a procedure for appraising works of art given or proposed to be given to non-profit institutions - a procedure aimed at conforming not only with the letter but with the spirit of the provisions of the Federal tax laws applicable to such gifts. The burden of work assumed in this connection has been heavy but we feel that the results of our work are already important. About 482 works of art have been processed by members of our appraisal panels involving 203 donors and 80 donees. The aggregate appraised value of those works is approximately \$3,757,015.00.

As a result of our work, we have succeeded in creating a close contact with the Internal Revenue Service officials and we believe that our Association has the confidence of both American collectors and the Revenue Service officials. We are led to this conclusion not only by the fact that we have set up

Mr. Joseph Allen Patterson
Page Two

our procedures with the knowledge and cooperation of the Internal Revenue Service officials but because of the facts that we have been and are frequently being consulted by them in cases in which our Association was not originally involved in the appraisal and have even testified in litigated cases on behalf of the Government. Due to our efforts and work with the Internal Revenue Service, several cases of fraudulent abuses have been successfully challenged and many bona fide donations effectively defended. We make no claim to infallibility but we do claim honesty in our objectives and competence in our work. So far, we do not know of a single instance in which our appraisals have been upset in the course of Government audits of tax returns.

Although much has been accomplished and important public service already rendered with the result of substantial improvement in the practices of donors of works of art to non-profit institutions, much remains to be done and the authority and effectiveness of our Association needs to be strengthened. There are still many irregularities and much fraud in connection with gifts of works of art and the elimination of such irregularities and fraud are in our opinion necessary if the Government is to continue to authorize income tax deductions for gifts. It is upon such gifts that the growth and enrichment of American museums continues largely to depend.

Our contacts with the tax officials at all levels indicate to us that there is a growing irritation on the part of the Treasury Department with deliberately fraudulent or careless donors and with the complicity of so-called expert appraisers. It has even been indicated to us that if it were not for the existence of our Association and the effect that our procedures are having on the whole field of art appraisals, there would have been heavier pressure from the Treasury Department and from the Internal Revenue Service on Congress to amend the laws and eliminate the possibility of a tax deduction for gifts of works of art. Such a suggestion is still contemplated and might become effective if frauds continue. The consequences to our museums, and particularly to our newer and provincial museums, are apparent.

A determined effort by all persons interested in the development of our museums is necessary to forestall the possibility of legislation which would have the effect of curtailing gifts. We are aware of the policy of most museums that members of their staffs should not issue opinions with respect to the authenticity

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THE TRIANON PRESS

Trianon Fawcus Publications Ltd.

CHATEAU, DE BOISSIA
CLAIRVAUX, JURA, FRANCE

Please reply to Editorial Office :

125, AVENUE DU MAIN, PARIS 14^e

Téléphone : FONTENAY 84-24

March 2, 1965

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert,

Many thanks for your letter. I am afraid it got delayed. It was postmarked the 20th on the front of the envelope and postmarked again, the 27th, N.Y., on the back; we only recieved it this morning.

As the Little, Brown books have been held up by the strike obviously the March date is out. I would, of course, like to cooperate in any way possible in any exhibition that you and Little, Brown and Ben agree upon. This show must, I think, be primarily to launch the trade edition; however, I would be very glad to lend any material used in the de luxe edition that Little, Brown and you want to show. I am assuming that the Jewish Museum have backed down, but I must emphasise that I had a prior commitment with one of the trustees, Dr. Kanof, and I want to be sure the Jewish Museum is definitely not going to do anything at this stage.

As soon as I hear from Little, Brown and you I will send air express a set of the de luxe plates and such de luxe material as you and Little, Brown request.

Could you confirm the exact dates in April for the show? One important point - I am sure you would like to show the original frontispiece, which is Shahn's property, also the dummy. Would you please confirm that Ben approves of this material being sent air express? Many thanks in advance,

Yours sincerely,

Arnold Fawcus

cc: Mr. Petridge

encl: letter to Mr. Shahn

February 20, 1965

Prof. Giulio Ansaldo
Biblioteca d'Arte
P. Accademia dei Virtuosi al Pantheon
Piazza della Cancelleria 1
Roma, Italia

Dear Prof. Ansaldo:

We are happy to send you two more copies of the catalog of our recent exhibition. Please note that this was a combined exhibition of works by the two artists Charles Sheeler and Yasuo Kuniyoshi and that the Kuniyoshi material appears on the reverse side from the Sheeler.

Sincerely yours,

Tracy Miller

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February 20, 1963

Mr. A. James Speyer, Curator
20th Century Art
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Mr. Speyer:

Many thanks for sending us the information regarding the John Storrs sculpture.

As all the loans have already been received from Chicago, would you be good enough to ship the WINGED HORSE to us at your earliest convenience. In order to save time, if you will be good enough to phone Mrs. Booz requesting that she place the insurance for this sculpture on her policy, the shipment may be made to us directly - again as promptly as you can arrange to do so.

May I also ask whether the credit in the catalog should read "Collection The Art Institute of Chicago - Friends of American Art" or merely the former, since it obviously belongs to the Institute. A self-addressed envelope is enclosed for your convenience in replying.

I am most grateful to you for your cooperation and hope that we will have the pleasure of seeing you either at the opening, an invitation for which will be sent to you, or in any event during the exhibition. I look forward to seeing you.

Sincerely yours,

EOH/tm

POL

February 24, 1965

Mr. Lester M. Finkelstein
Suite 1111
5514 Wilshire Boulevard
Los Angeles 36, California

Dear Mr. Finkelstein:

As you requested, I am listing below the current valuation for insurance on your painting by Bernard Earfiol.

NUDE ON RED COUCH, 1951 Oil 30x40" \$4000.

Sincerely yours,

EOH/tm

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today's art

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ANTHONY LORD, Editor

RALPH FABRI, N. A., Associate Editor

March 11, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y. 10022

Dear Mrs. Halpert:

At the request of Mrs. Marion O. Sandler, Senior Vice President of Golden West Savings and Loan Association, Oakland, California, I am enclosing two tearsheets of this month's issue of TODAY'S ART containing a report on the mural done by Tseng Yu-Ho for the San Francisco branch of the Association.

Sincerely yours,

Ralph Fabri
Ralph Fabri
Associate Editor



TELEPHONE 566-7566 • AREA CODE 303

ALLIED PUBLICATIONS, Inc.

GILBERT HAROLD
President
MARGARET HAROLD
Vice-President

2485 EAST SUNRISE BOULEVARD
FORT LAUDERDALE, FLORIDA

February 26, 1965

The Downtown Gallery
32 East 51st Street
New York, New York - 10022

Gentlemen:

On January 4, 1965, we wrote to you, asking for certain information about the late Mr. Stuart Davis. A copy of our original letter is attached.

Mr. Davis' painting, entitled "Letter and His ^{ECOL} ~~Ecce~~", was purchased by The Pennsylvania Academy of the Fine Arts in Philadelphia, and they have granted us permission to reproduce it in our new art book, "PRIZE-WINNING PAINTINGS", Book V.

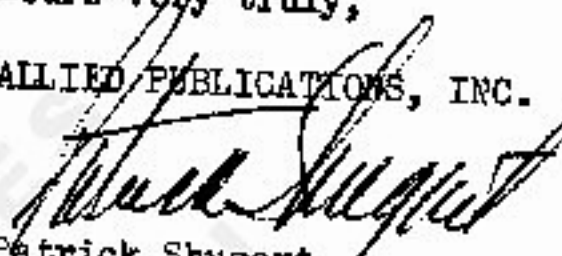
Our books, which are annual publications, feature the top award-winning paintings of all the major competitive exhibitions, together with a photo of the artist, his biography, and a statement by the artist describing his interest in painting, or preferably his thoughts on the painting being featured. Since you acted as Mr. Davis' agent, you probably have access to a black and white photo of him, and perhaps a short biography. Otherwise, you may be helpful in letting us know the name and address of someone else who may have the needed information.

Our featuring Mr. Davis' painting will serve as a tribute to a fine artist, and we are most anxious to have all the data needed to devote as much space as possible to him and his works.

Since we are approaching our publication deadline, an early reply will be greatly appreciated.

Yours very truly,

ALLIED PUBLICATIONS, INC.


Patrick Shugart
Book Production Manager

Enc. air mail return envelope
PS/s

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February 26, 1965

Mr. Warren M. Robbins
Frederick Douglass Townhouse
316 A Street, Northeast
Capitol Hill, Washington, D.C.

Dear Warren:

You must forgive me for this long silence but I have had a very bad time the past few months with a whole sequence of illnesses - all based on the state of fatigue as a result of my real estate and other problems. Fortunately, my moving plans are now in the offing but in any event the lease has been signed for the new quarters. It will take quite a period for me to get back to so-called normalcy.

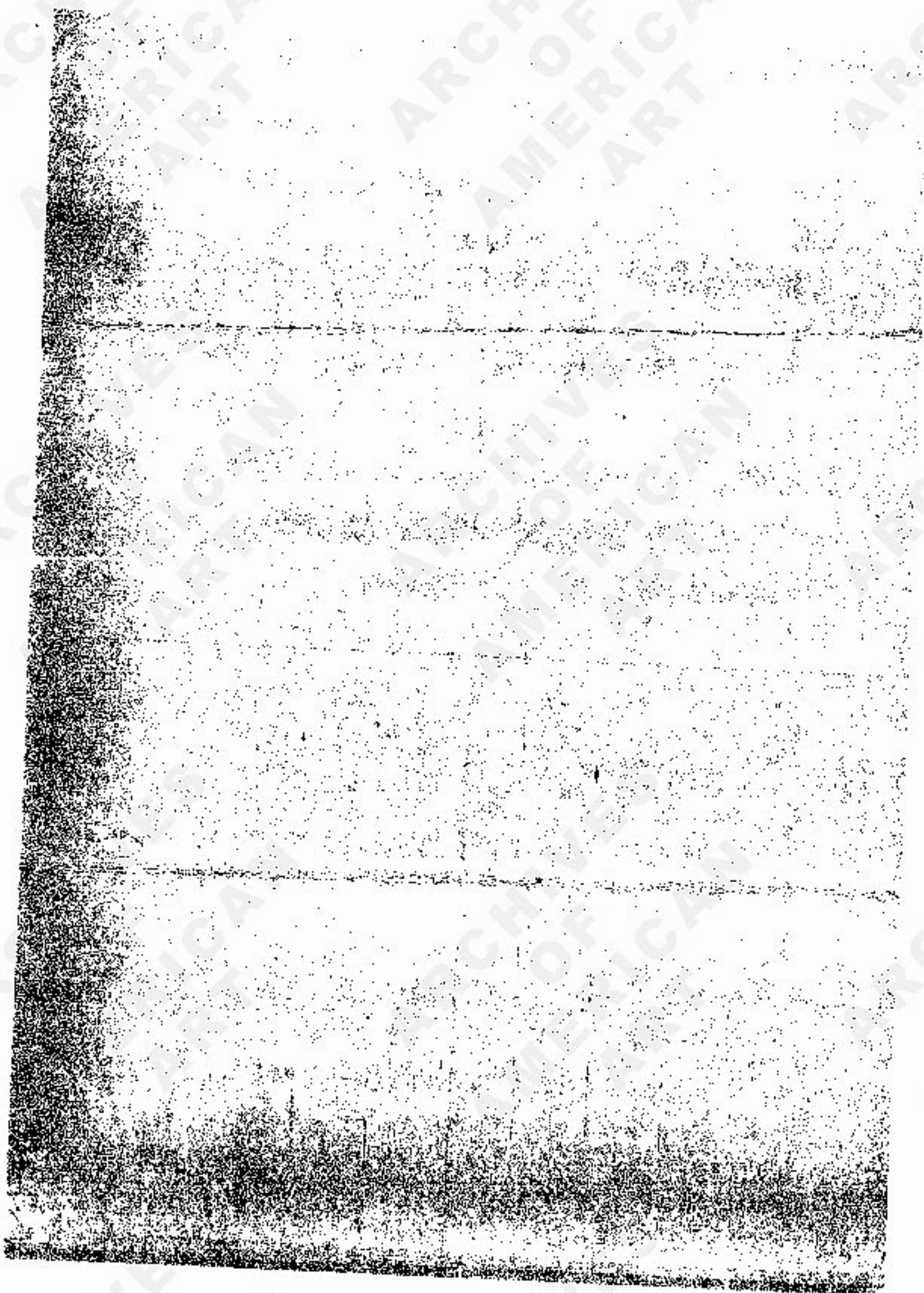
I am greatly impressed with what you have accomplished and still look forward to a visit with you in Washington where I can see this for myself. I am not planning to be there for sometime, having declined the invitation to the Caravan Opening on the Biennial.

Just as soon as I pull myself together I will communicate with you. Meanwhile, my very best regards.

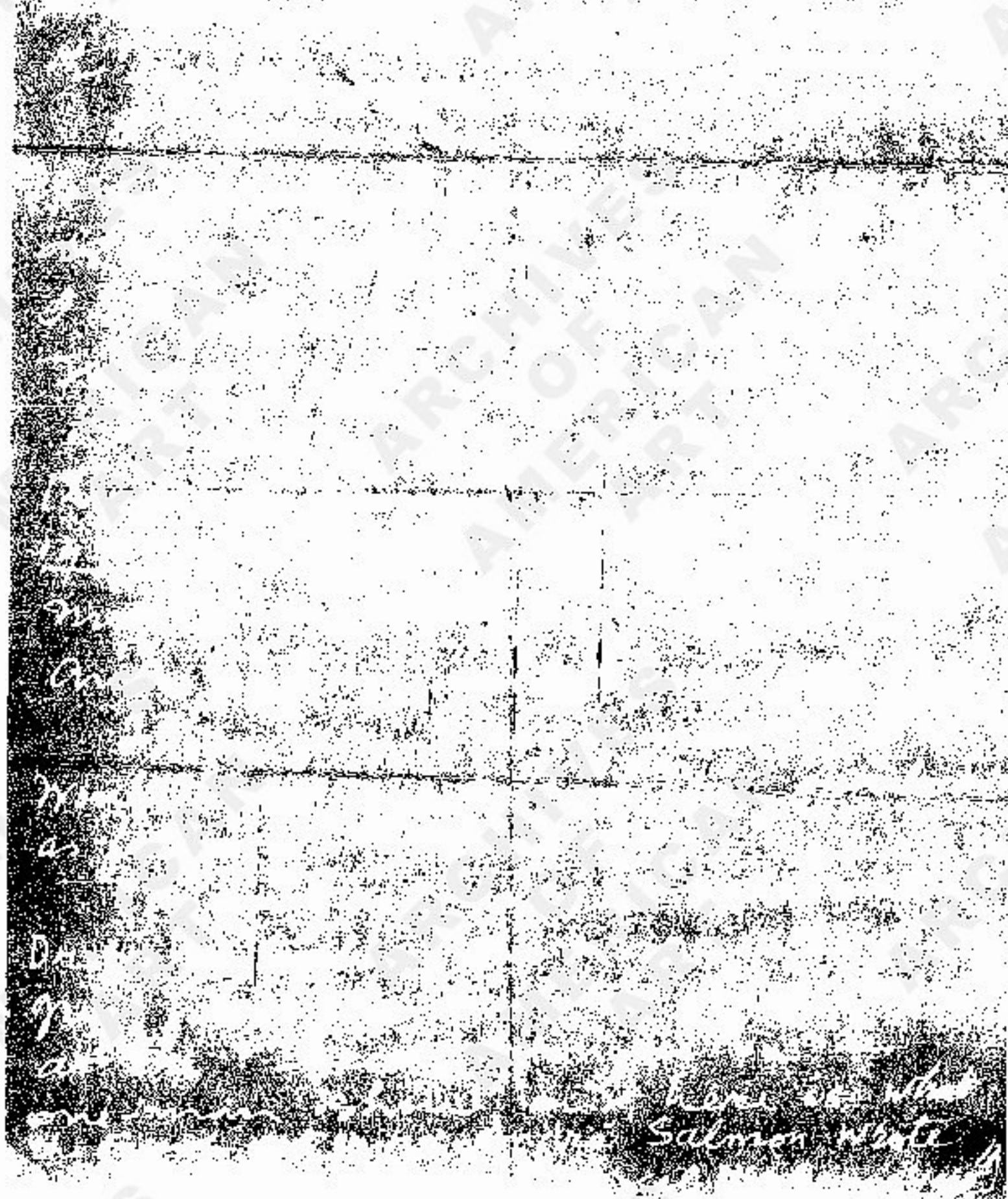
Sincerely yours,

RM/38

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page two

I regret that our rapidly approaching printer's deadline for the catalogue puts me in the position of asking that, if you can grant our request, the enclosed loan form be returned as soon as possible.

Sincerely yours,

David W. Scott
Director

Enclosure: 1 loan form in duplicate

ABOOTH:ab

cc: Mrs. Halpert
Mr. Goodrich
Davis Exh. file
Reading file

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POV [Signature]
March 5, 1965

Mr. G. R. Warrek
Rio Piedras, Puerto Rico
University of Puerto Rico
University Station 21473

Dear Mr. Warrek:

Thank you very much for your recent note expressing interest in the lithograph, "Deserted Brickyard" by Yasuo Kuniyoshi.

I'm very sorry to have to tell you that this lithograph is no longer available. We do have a number of other examples of Kuniyoshi lithographs on hand, however, and we will, of course, be happy to be of any assistance we can if you should be interested in any other example of this artist's work.

All best wishes.

Sincerely,

Robert J. Grode

February 19, 1965

Mr. Hy Hesterman
36 Dahill Road
Brooklyn 18, New York

Dear Hy:

On Tuesday, February 23rd, can you please pick up for us and deliver here to the Gallery the four paintings which you delivered a while back to The American Academy of Arts and Letters, 633 West 155th Street.

These are as follows:

Isami Doi	KAUAI CANYONS
Tseng Yu-Ho	INGRESS
Edward Stasack	VOLCANO - KILAUEA IKI
Frederik Ottemen	DAWN

I am enclosing a receipt which they may want. Many thanks.

Sincerely yours,

Tracy Miller

P.S. I'll call you in the interim to be sure you have received this.

20 Feb 1965

Sir:

May I please have one copy
of your catalog for your early
season show of 20th century
American drawings.

Is the "Offering", ink, 1957
by Morris Graves still available and,
if so, at what price.

Very truly
John F Cronin
John F Cronin
9 Arena Terrace
Concord, Mass.

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Mr. Arnold Favous
Triemmen Press
125, Avenue du Maine
Paris 14, France

Dear Mr. Fawcett:

I was glad to hear from you - finally, and while I regret that the deluxe edition of the HAGGADAH is delayed again, I am pleased to learn that Little, Brown and Company has finished the trade edition.

Miss Thompson of that firm has communicated with me and I advised her that we would be very pleased to have the exhibition of the original paintings and cooperate with the publishers in the public launching.

I telephoned the Director of The Jewish Museum this morning and, having had no reply, phoned one of the trustees, but everybody is extremely vague about the entire matter. The Director has resigned and is being replaced shortly and obviously doesn't give a hoot. However, I am sending a copy of this letter to Ben in the hope that he can wheedle better than I can and I will phone him in the morning.

1415 G. Avenue
Douglas, Arizona
March 3, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your continued interest. You will never realize how much encouragement this has given me. Following is the information you requested.

I was born March 22, 1925, in Douglas, Arizona of Italian parents. In March of 1942 I quit High School to join the Navy, receiving my honorable discharge in March of 1946. I attended Woodbury College in Los Angeles, California from September 1947 to February 1950, receiving a Bachelor of Science degree with a major in Commercial Art. Over 2,600 hours were devoted to studying the various phases of Art.

April 1951 to July 1959 I worked for the Southern Pacific Railways as a train man in Douglas. Not wanting to be drawn into the Korean conflict I could have received a deferment had it been necessary. The work was of a part time nature, providing an income yet allowing much time for additional Art studies and free lance cartooning which I worked at until 1958. Also, during this time I attended various Art classes and schools. For three months in 1951 I enrolled in a correspondence course in cartooning offered by Don Ulsh, Kew Gardens, N.Y. I also took the Famous Artist Correspondence cartoon course for three years, February 1957 to February 1960. Between 1951-1959 I also attended several University of Arizona extension classes in color theory and painting. In 1955, I received instructions from Frank Lea, an artist, who before coming to Douglas had illustrated covers for the Saturday Evening Post. In 1954 I studied drafting locally. Then in 1960 I studied layout and life at the San Francisco Academy of Art for

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The Corcoran Gallery of Art
Washington, D. C. 20006

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

March 2nd, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

I hope you have not forgotten my interest in having the Trustees consider the acquisition of the Charles Sheeler which I selected when I last saw you in New York. So far, it has not arrived, and I hope that this does not mean that it has been lost en route.

The opening of the Biennial was, I think, very successful, and we've had very good and on the whole reasonably favorable coverage in the Herald Tribune, the Times, as well as the local papers. As a matter of fact, we had coverage with photographs on the first pages of both the Washington Post (in color) and the Washington Daily News.

I hope that I will get a chance to see you when I will be in New York on March 11th.

Cordially,



Director

HWW:hwp

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22nd annual national antiques show

FEBRUARY 22 TO MARCH 3, 1966

EXECUTIVE OFFICES: 97 DUANE STREET, NEW YORK 7 -- BEEKMAN 3-6010

March 9, 1965

Mrs. Edith Halpert,
The Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

You have been so kind to me in the past that I am taking the liberty of imposing on you once again for cooperation in connection with a new project.

During the 9-day period from November 13th through the 21st, 1965, I am staging a different kind of show at Madison Square Garden which is technically a panechnicon--an arts and antiques festival. I have set aside a large area of the floor of the show in which I want to present a panorama of art from the ancient to the optic. We are calling it from Coptic to Optic for various reasons.

The show will be made up of approximately 50 panels approximately 10 feet wide and 8 feet high, each of which will present in rough chronological order the art of some period of school--ancient Gothic, Renaissance, Impressionists, post-Impressionists, expressionists, the Ash Can school--right up to pop art and optic art.

I know that there are several areas in this field that you have represented with great distinction during the years and I would like very much to have you represented at one or more of these panels with a variety of artists.

If I can impose on you further, I would appreciate an opportunity to talk to you about the whole project for whatever advice and suggestions you would care to make.

Very cordially,

N. H. Mager,
Director

NHM/sb

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February 24, 1965

Mr. Willard Cummings
154 West 57th Street
Studio 830
New York, New York 10019

Dear Bill:

Mrs. Halpert - and she told me to quote her - "wasn't functioning so good" when she talked with you on the telephone this morning. Had she been, she would have told you that the donor of the painting by George L. K. Morris to Colby will have to follow the routine procedure for appraisal of gifts established by the Art Dealers Association and the Internal Revenue Bureau.

Thus, the Dealers Association is the organization to contact.

Best,

Tracy Miller

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LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

March 10, 1965

Edith Halpert Gallery
32 East 51 Street
New York City, New York

Dear Miss Halpert,

I regret not having seen you since that Shakespeare night with the Kramers. Perhaps I will have that pleasure at the time of our opening later this month. I do hope you are coming out here.

The Museum is interested in acquiring truly major paintings by, first, Eakins, and then Homer. Could you help us out on this and tell me the price range of say, a large Eakins portrait? Also, what is the price range these days for an important trompe l'oeil work?

I would much appreciate hearing from you at your earliest convenience.

With best regards,

Very truly yours,

Maurice

Maurice Tuchman
Curator of Modern Art

MT:sb

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

February 24, 1965

Mr. Donelson Hoopes
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Don:

With regard to your letter of February 20 concerning the pick-up of the Morris works in New York; Bill would like the paintings which are in The Century and destined for Washington to be sent to Hahn Brothers. In as much as we will have a pick-up early in April for both Hassam and Morris, he believes this will be the best arrangement. Further, he has advised me that this should logically be an expense of The Century Club.

Sincerely yours,


Richard A. Madigan
Assistant Director

RAM/skh

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Old Sturbridge Village

STURBRIDGE, MASS. 01566

Tel. (617) 347-3361

A REGIONAL MUSEUM OF EARLY NEW ENGLAND LIFE

AFA

February 22, 1965

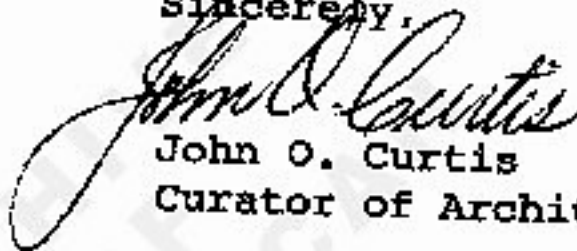
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street,
New York,
New York 10022

Dear Mrs. Halpert:

Thank you for your prompt response to my letter of February 15th requesting information regarding the pair of primitive portraits illustrated on page 72 of Alice Ford's Pictorial Folk Art, New England To California.

On your lead I am writing to the Newark Museum.

Sincerely,


John O. Curtis
Curator of Architecture

JOC: jc

AN INDEPENDENT NONPROFIT EDUCATIONAL INSTITUTION

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a commercial photographer?
The cost would be 25.00
for the first copy and
5.00 for the next ones.

Best wishes to you

over to Ed -

Sincerely,

Nancy Jane Wertham



BETTER LIVING CENTER

NEW YORK WORLD'S FAIR 1964-1965

104 EAST 40th STREET · NEW YORK 16, N.Y.

YN 7-3180

March 11, 1965

Mrs. Edith Halpert
Director, Downtown Gallery
32 East 51 Street
New York City, N.Y.

Dear Mrs. Halpert:

We have just learned regretfully of your recent illness and, thusly, our lack of success in attempting to contact you over the past several weeks. As you probably know, the fourteen representative items kindly loaned from your Gallery were much admired and commented upon last season within our Women's Hospitality Lounge here in the Center. Understandably, we do hope you will permit us the pleasure of again enjoying these fine examples of folk art.

May we look forward to an early and favorable response as to this request; and your early return to full time activity at the Gallery.

Very truly yours,

A. A. du Rivage, Manager
Better Living Center

AduR:mb

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leo baeck temple

1300 NORTH SEPULVEDA BOULEVARD
LOS ANGELES 49, CALIFORNIA 476-2861

February 26, 1965

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

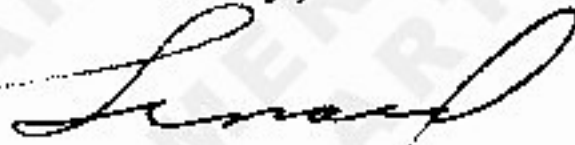
Since you are Edith Halpert, I will make a confession to you. I had heard about the error from Frank Hurd, and my first reaction was one of bitterness, regret and infinite jealousy. To think that you had confused me with another rabbi! How many rabbis can one woman have? But now that I have learned that you were thinking of Hamden, Connecticut, the error is not only logical but complimentary. Bob Goldberg is my closest friend, and if you should ever have to choose between Bob Goldberg and me, he is in every way a much better choice.

We will probably both be dropping in to see you, if time permits, next Friday, since we are attending a meeting together in Washington, and I am going to speak at his temple on Friday night.

We, too, have a small art collection on view, several Shahn's, a Chagall Bible, the colored etchings, and a few minor items. I don't like to schnorr, but if you ever do come across one of those minor works buried in the hidden recesses of the Gallery or your apartment, rather than leave it for the archaeologists, we would be happy to receive it.

We all send our good wishes for you.

Cordially,



Rabbi Leonard I. Beerman

LIB:sr

RABBI LEONARD I. BEERMAN

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ADD to Customer list (cont'd):

✓ Mr. Charles D. Clark
900 Highway Ave.
McAllen, Texas

✓ Mr. James N. Heald II
23 Westwood Drive
Worcester, Mass.

✓ Mrs. Sidney Meyers
3460 Davis Lane
Cincinnati 37, Ohio

As we will be having a mailing soon, I will appreciate your prompt attention to this list. May I have the dead stencils and new white cards? Many thanks.

Sincerely yours,

Tracy Miller
Tracy Miller

March 9, 1965

Mrs. Harold Schnitzer, Director
The Fountain Gallery of Art
115 S. W. Fourth Avenue
Portland, Oregon

Dear Mrs. Schnitzer:

Thank you for your letter addressed to Mrs. Halpert. She is ill and has asked me to answer for her.

This Gallery has not sold a work by C. S. Price in a good many years and therefore we have no idea of the current prices these would bring.

However, for your information, we sold some of his important canvases about six years ago for prices ranging from \$1200. to \$2000.

Sincerely yours,

Tracy Miller,
Secretary to Mrs. Halpert

February 23, 1965

Mrs. Hermann W. Williams
3226 Woodley Road N. W.
Washington 8, D. C.

Dear Alice:

You are a doll to send me the double invitation. I wish I could accept both, but it isn't possible for me to get away on February 26th as I have a long-standing appointment early the next morning. However, I will certainly arrange to be there for the Morris opening and will bring my dancing slippers. It will be grand to see you again.

Now that I have the floor plans I am really getting down to work on the collection and as soon as I get rid of my ear infection, will concentrate on this big task.

Cordially,

EXH/tm

OK
Apr 30.